

*Rains Galleries*  
*Rains Auction Rooms, Inc.*  
*Auctioneers and Appraisers*

*12 and 14 East 49<sup>th</sup> Street*  
*New York*  
March 1, 1935

Downtown Gallery  
115 West 13 Street  
New York, New York

Attention: Mrs. Edith Halpert

Gentlemen:

We beg to set forth herewith terms in connection with the sale of your paintings to be held in our galleries at public auction during the week of March 31. They will be placed on exhibition Sunday, March 31, and remain on view until the evening of sale, Friday, April 5.

On the Pascin oil and ~~the Houliatt painting~~ we are to receive five dollars (\$5.00) each as a catalogue fee, plus fifteen percent (15%) commission; on the five Pascin water colors and drawings, the two Modigliani drawings, and the four early American paintings, five dollars (\$5.00) catalogue fee each, plus ten percent (10%) commission; and on the two Coleman paintings, seven and a half dollars (\$7.50) and fifteen percent (15%) commission. On those of your items which you elect to purchase there shall be no commission charged. *Cats, Calhoun \$ 5. + 10%*

You are to receive payment for all your articles sold to others than yourselves, less the commission and catalogue fee as set forth above, no later than thirty days after the day of sale. It is understood that the sale of any article is consummated only when we have effected delivery thereof.

It is understood that we are to use the names of the Pascin estate and the Glenn Coleman estate in connection with the sale and that you will send us a letter authorizing the use of these names.

It is understood that we are relieved of any liability in connection with loss by fire, theft or burglary unless asked to place insurance.

Your signature appended to the copy of this letter indicates your acceptance of the above terms.

Very truly yours

RAINS AUCTION ROOMS, Inc.

By *[Signature]*

Accepted by

420 LEXINGTON AVENUE

March 1, 1935

My dear Mrs. Halpert:

I do love this very much and I would love to have it but I do still think it is too high-priced. If you can get it from anyone else, more power to you!

I have just bought a Picasso water-color for \$400, a lovely thing. I think the American artists are asking too much at this time but of course you know best. If at any time Mr. Sheeler would like to sell it for \$350 I would like to have it.

Sincerely yours,

*Helen Resor*

Mrs. Stanley Resor



March 2, 1935

Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Gentlemen:

Will you be good enough to send a copy of the American Folk Art Catalogue of 1932 to the following address, charging the catalogue to us.

Mr. Sheldon Coons  
c/o Lord and Thomas  
247 Park Avenue  
New York, N. Y.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

Tax

March 4, 1935

Dear Leon,

Since I talked with you regarding the tax matter, I got the facts more definitely established. It occurred to me that you might be interested in taking up this matter at your meeting.

The inheritance tax in the upper brackets is, as you know, extremely high. For instance, I understand that Morgan is taxed 6 1/2% on his father's estate and therefore in order to raise cash for cash payments due to the government has been selling his paintings, real estate, ivory, etc. Furthermore, a large gift tax has been imposed to counteract the possibility of a reduction in the estate before death and a corresponding reduction of inheritance tax. The gift tax amounts to about 40% in ratio to 6 1/2% inheritance.

In discussing this matter with several clients in the many million dollar class I have come to the conclusion that living American art sales would be increased tremendously, if we could get a tax exemption on paintings, sculpture, and prints by living American artists. The collectors state that while they are paying \$2000 for a picture they have to pay in the event the picture would be given to a member of the family, or to anyone other than a public institution. In the latter case there is no tax whatsoever. They also make the statement that in case of death the heirs would have to raise \$1200 (in the 6 1/2% brackets) in cash to pay the government for the \$2000 picture. Thus, they have stopped making works of art as well as any other things to keep their estates liquid and cash available for such taxes.

It seems entirely logical and all these persons have agreed with me that should the tax be eliminated on living American art, a great deal of money would immediately be invested in the field as the heirs would not be taxed, or in the case of gifts, the estate would be reduced by the full sum of the expenditure.

Since the government on one hand pays relief to artists, I feel that the officials could listen to reason on the tax exemption idea. While it is true that those artists who are receiving relief may not all be in the class of potential collectors items, a good many would be included as many collectors are interested in discovering young artists. In any event, I firmly believe that a petition sent by the artists to the tax bureau or the proper official would

Mr. Leon Kroll -2

March 4, 1935

bear great weight and that should such a ruling be passed the American artists would benefit greatly in sales.

Please let me know what you think of this.

Sincerely yours,

Director

Mr. Leon Kroll  
39 West 67th Street  
New York, N. Y.  
EGH/nrv



March 4, 1935

Mrs. Stanley Mesor  
c/o J. Walter Thompson  
420 Lexington Avenue  
New York, N. Y.

Dear Mrs. Mesor:

If it is not too late for our Garden Club member show, I just thought of Mr. Grover Wheeler, who I know owns a painting of flowers by Ernest Kiene.

I am writing to you once again about the Charles Wheeler painting. In this particular moment, it is necessary for the artist and for us to take advantage of every possible sale. Furthermore, as I mentioned before, I am particularly eager to see Wheeler represented in your collection. However, I cannot ask Mr. Wheeler to make any further reduction, as "Shaker buildings" at \$500 is considerably below his regular prices. On the other hand, I am willing for the reasons mentioned to take a cut in our commission and am therefore offering the picture to you at \$400. We have already made a concession of \$100 and I hope that you will meet us part of the way by making an addition of \$50 to your offer. \$400 is the absolute minimum which we can accept and you may believe me when I say that this is a very special occasion.

Sincerely yours,

Director

Edith Gregor Halpert  
nr

**DARTMOUTH COLLEGE**  
*Department of Art*  
Hanover, New Hampshire, U. S. A.

March 5, 1935.

*P.O.H.*

Mrs. Edith Gregor Halpert, Director,  
Downtown Gallery,  
113 West 13th Street,  
New York, New York.

Dear Mrs. Halpert,

Please excuse me for delaying so long in replying to your very courteous proposal to loan the Zorach "Foot-ball Player" to Dartmouth. I have turned the matter over to the Advisory Committee on Art Projects to see if they can suggest a suitable place for it. Their March meeting will be held next week and presumably I can give you a definite answer after that meeting.

In checking over the exhibition schedule for the second semester with our new gallery man I find no evidence one way or the other as to whether Mr. Andrews finally arranged a date for your Annual Print-makers Show. I shall be very grateful if you will inform us whether you have included Dartmouth on the itinerary this year and, if so, for what period.

Sincerely yours,

*Estlin Richard*

Chairman, Dept. of Art and  
Archaeology.

R:K

G. P. PUTNAM'S SONS  
MINTON, BALCH & CO.  
2 WEST 45TH STREET  
NEW YORK

24 BEDFORD STREET, STRAND  
LONDON

March 5, 1935.

Downtown Gallery,  
113 West 13th Street,  
NEW YORK CITY.

Gentlemen:-

We are returning to you herewith by messenger nine of the eleven prints you were kind enough to submit for our consideration in FINE PRINTS OF THE YEAR. The other two - HARD OF HEARING by Peggy Bacon and FLUTE by Anne Goldthwaite - were chosen for the book and have been on exhibition at the Brooklyn Museum. The Museum has now decided to retain these for its permanent collection and no doubt Miss Hutchinson has been in touch with you to make arrangements for their purchase.

We are more than grateful to you for your interest and cooperation.

Sincerely yours,

*Helen Ferrigan*  
MINTON, BALCH & COMPANY.

HMF

Misc.?  
go  
on 12 by 11 1/2?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





FIFTH AVENUE BET. 103<sup>RD</sup> & 104<sup>TH</sup> STREETS

March 5, 1935

My dear Mrs. Halpert:

In reference to the two figure heads you have so very kindly offered to lend to the Museum, I wish to advise that they will be called for shortly, and have asked that you be notified by telephone as to the exact time the truck will make its call.

One point which I should like to bring up before going any further, and that is, would you care to specify in writing whether you are lending these figure heads to the Museum of the City of New York or the Marine Museum of the City of New York? It does make a difference, for although the two are associated, they are separate corporations.

Thanking you again, I am

Very truly yours,

*F. H. Thompson*

Curator

Mrs. Edith Gregor Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York City

March 7, 1935

Mr. F. Higginson, Jr.  
Museum of the City of New York  
Fifth Avenue & 103rd Street  
New York, N. Y.

Dear Mr. Higginson:

It does not matter to us whether the loan is made to the Marine Museum or to the Museum of the City of New York. If you prefer, we can consign it to the former.

I presume that all exhibits at the museum are covered with insurance while in your possession. I am enclosing insurance valuations on both figureheads. If at any time you wish to have photographs we can have our photographer supply them at 50¢ a print since we already have the negatives.

Sincerely yours,

Director

Laith Gregor Halpert  
nrc

Rockefeller Center  
New York

Room 5600  
80 Rockefeller Plaza

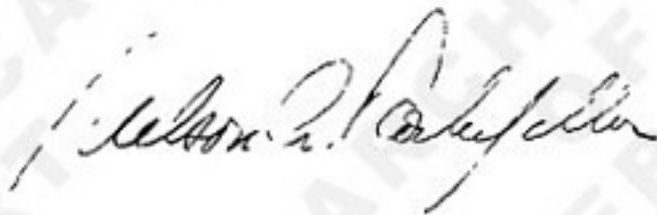
March 7, 1935

Dear Mrs. Halpert:

This is to thank you for your letter of February 28th in which you bring to our attention the reduction in price of Zorach's "Setting Hen." As you know, we have always liked the "Setting Hen" very much but I don't think it warrants the expenditure of that much money in consideration of the fact that we had it in mind for the children's playroom in the country. However, if you should happen to have something of a slightly more serious nature of Zorach's we should be glad to give it consideration.

With best wishes.

Sincerely,



Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.



March 7, 1935

Mrs. Lesley Sheaffer  
45 East 66th Street  
New York, N. Y.

Dear Mrs. Sheaffer:

I have not written to you for quite some time, hesitating to approach you after the unfortunate incident. I hope that the subsequent events - since the First Municipal Art Exhibition - have convinced you that the newspaper interpretations were incorrect. In any event, I hope that you will come to see us again as it has always been a great pleasure to get your reaction to the work of the contemporary artists.

On Tuesday, March 12th, we are opening an exhibition of unusual character. As our catalogue, which is being mailed to you, points out, the fourteen artists in the show will, in each case, be represented with the finest canvas now available. We have two objectives in arranging such an exhibition. One is to show the high quality of work being produced by this group of artists today. The other, is to stimulate immediate sales at a time when the artists are so greatly affected by the general economic conditions. As a special inducement we are offering a discount of 10% on all purchases made during the first week of the show. Furthermore, we offer a guarantee to take back in exchange, at full price, the picture purchased in the exhibition. This guarantee will hold for three years and the client will have the privilege of selecting any other painting produced by the same artist during that period, with credit given in full.

We are making these concessions on the very best pictures available in order to help the artists at a time when it is most essential. We realize that a country wide movement can be started by such an activity.

In any event, whether you are, or are not, planning to make any acquisitions at the moment, I certainly hope you and Mr. Sheaffer will come in to see this show. It will be a great pleasure to see you again.

Sincerely yours,

Director

Edith Geger Hapert  
nrc



NATIONAL RECOVERY ADMINISTRATION

WASHINGTON, D.C.

March 7, 1935

Mrs. Edith Halpert,  
Downtown Gallery, Inc.,  
113 West 13th Street,  
New York City

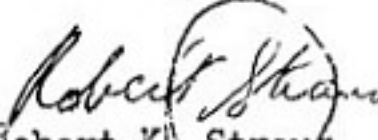
Dear Mrs. Halpert:

It seems to me I still have a credit of \$25.00 or more with you. I would like you to pick something out for me and send it as a wedding present with my card, to Mrs. Lester Kissel. The address is, I think, 923 Park Avenue, but at any rate it is in the telephone book. I hope that this will not be too much trouble.

Ruben's busts have now been photographed and I am going to make one last attempt to get the pictures to Mrs. Roosevelt in the hope that she will persuade the President to let Ruben do him.

With best regards,

Sincerely,

  
Robert K. Straus

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 8, 1935

Mr. Charles H. Sawyer  
Addison Gallery of American Art  
Andover, Mass.

Dear Mr. Sawyer:

A short time ago in response to a letter from me you stated that you were interested in the work of O'Keefe and Marin.

On March 12th, an exhibition of special import will open at this gallery. Both artists will be represented with outstanding examples. There will be fourteen exhibitors in all and in each case the painting selected represents the high standard of achievement by that artist.

Quality is paramount, but we are offering two further inducements. While all the paintings are specially priced, during the first week of the show, a 10% discount will be allowed on each purchase. Moreover, the buyer will receive an exchange guarantee giving him the privilege to exchange the painting for for any other example he may prefer in the artist's production in the next three years. Full credit including the 10% will be allowed on such exchanges. Thus, the collector benefits by the price reduction, and the artist has the means to continue his creative work.

Interest in American art has reached a high point. But it is essential for the artists producing the fine works of art to have concrete support at a time when they are experiencing difficulties because of general economic conditions. Eventually every American museum will include in its collection examples by the leaders in the art field today. We are launching a sales campaign to make the "eventually" now. We are asking for your cooperation in making a selection in the present exhibition. This gesture on your part will lend great impetus to the movement and will be of help to the artists and to American art in general. May I hear from you?

I shall be glad to send you a group of photographs. The catalogue is being sent under separate cover.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



*Same to Yutz, assumed*  
March 8, 1935

Mr. Donald J. Baer  
Curator of Paintings  
Denver Art Museum  
Denver, Col.

Dear Mr. Baer:

While catalogues of our exhibitions had been sent to you for some time, this is my first direct sales letter to you. Because of general economic conditions even the most important artists are experiencing difficulties and we are now asking a few outstanding American museums to make a gesture of great significance.

Eventually, every American museum will have examples by the leaders in the art field today. We are launching a campaign to make the "eventually" now. To achieve this point, we are putting on exhibition, March 12th, fourteen paintings by fourteen American living artists of outstanding importance, artists who are already represented in many major museums. The exhibitors are: Brook, CIAOVSKY, Davis, Fiene, Golthwaite, Arfiol, Kuniyoshi, Main, O'Keeffe, Schiot, Snodder, Spencer, Varian, and Marguerite Zorach. In each case the painting selected represents the high standard of achievement by that artist.

Quality is paramount, but we are offering two further inducements. While all the paintings are specially priced, we shall allow a 10% discount on purchases made during the show. Also, each purchase will carry an exchange guarantee. This guarantee gives the museum the privilege of exchanging the present painting for any other painting produced by the artist within the next three years, which may, at that time, be of greater appeal. Full credit, including the 10%, will be allowed on such exchanges. Thus, the museum benefits by the price reduction, and the artist has the means to continue his creative work.

The catalog, sent under separate cover, provides additional information. Photographs, dimensions and prices will be furnished on request. Won't you please cooperate in this significant movement by purchasing at least one example in the exhibition? An immediate decision on your part will, I am sure, influence other museums throughout the country, and will result in a countrywide movement.

Sincerely yours,

Director

Loith Gregor Halpert  
nrc

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

March 8, 1935.

Miss Edith Halpert,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

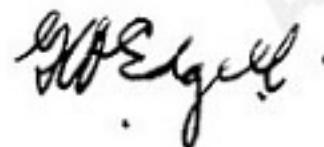
Dear Miss Halpert:

I am glad to say that at the meeting of the  
Committee yesterday it was voted to purchase the  
Sheeler for \$2,200.

Will you send the bill on to us and also a copy  
of the agreement by which we can exchange it for  
another if we so choose. I doubt if we shall ever  
want to change it, however.

With best regards,

Sincerely yours,



G. H. Edgell, Director.

GHE/IT

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*Done to Hardee*  
*✓ Milleden ans.*  
*✓ Burroughs ans*  
*✓ St-Yardens - ans.*  
March 8, 1935

Mr. Francis Taylor, Director  
Worcester Art Museum  
Worcester, Mass.

Dear Mr. Taylor:

It is a mighty long time since I wrote you a sales letter. However, at this moment I feel it is important to do so as even the most important artists are experiencing difficulties because of general economic conditions.

Eventually, every American museum will have examples by the leaders in the art field today. We are launching a campaign to make the "eventually" now. To achieve this point, we are putting on exhibition, March 12th, fourteen paintings by fourteen American living artists of outstanding importance, artists who are already represented in many major museums. The exhibitors are: Brook, Cikovsky, Davis, Fiene, Goldthwaite, Kuriol, *Kunigund* Marin, O'Keeffe, Schriat, Sheeler, Spencer, Varian, and Marguerite Zorach. In each case the painting selected represents the high standard of achievement by that artist.

Quality is paramount, but we are offering two further inducements. While all the paintings are specially priced, we shall allow a 10% discount on purchases made during the show. Also, each purchase will carry an exchange guarantee. This guarantee gives the museum the privilege of exchanging the present painting for any other painting produced by the artist within the next three years, which may at that time, be of greater appeal. Full credit, including the 10% will be allowed on such exchanges. Thus the museum benefits by the price reduction, and the artist has the means to continue his creative work.

The catalogue, sent under separate cover, provides additional information. Photographs, dimensions and prices will be furnished on request. Don't you please cooperate in this significant movement by purchasing at least one example in the exhibition? An immediate decision on your part will, I am sure, influence other museums throughout the country, and will result in a countrywide movement.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



*Ans*  
March 8, 1935

Mr. James Rowland Angell  
School of the Fine Arts  
Yale University  
New Haven, Conn.

Dear Mr. Angell:

Under separate cover we are sending you a catalogue of a very special exhibition which opens at this gallery on March 12th.

As the foreword points out, our main objective is to show the high standard of achievement reached by this group of artists. We hope that in showing examples of the highest quality a more concrete interest will be developed, particularly among American museums. At this time, the artists are seriously affected by the general economic conditions and it is imperative that the present interest in American art be developed into a really buying interest on a broad scale.

We realize that high quality alone is not a sufficient inducement. We therefore, offer a 10% reduction on the already lowered price on all purchases made during the first week of the show.

Furthermore, we agree to accept the painting purchased in exchange for any other picture by the same artist produced within the next three years, at that time giving credit in full for the picture now bought.

Frequently, a museum is not quite certain of a specific example. The guarantee of exchange should prove an added feature and, what is particularly important, it will give the artist immediate means to go on with his creative work.

If we can start this movement in the Eastern museums, I am sure every museum in the country will be stimulated to make immediate purchases of living American art. May I ask for your cooperation?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

P. S. The artists are: Brook, Cikovsky, Davis, Fiene, Golathwaite, Karfiol, Kuniyoshi, Marin, O'Keeffe, Schmiat, Sheeler, Spencer, Varian, Marguerite Zorach.

March 9, 1935

Mr. Herbert Winlock, Director  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Winlock:

No doubt you have been hearing accounts of the present difficulties the artists are experiencing because of general economic conditions. While interest in American art has reached a high point, the actual sales are entirely out of proportion.

We are launching a sales campaign appealing particularly to the major museums. Eventually, every American collection will include examples by the leaders in the art field today. We want to make every effort to make the "eventually" now.

I can readily understand the hesitation on the part of the museum in buying hastily. Therefore, in order to make our campaign successful we are making a special offer to the Metropolitan Museum. On the list of artists who are included in our forthcoming exhibition, there are probably several whose work is of sufficient importance for representation in the Metropolitan Museum. You may not have seen the particular example which you consider of permanent value. We are therefore making the following suggestion:

On all pictures which we bring to the attention of the museum a 10% discount will be allowed on the already reduced price. Moreover, the museum will receive an exchange guarantee giving you the privilege to exchange the painting not selected for any other example you may prefer in the artist's production in the next five years. Full credit including the 10% will be allowed on such exchanges at that time. Thus, the museum will benefit by the price reduction, will have first option on the production within the stipulated time; and the artist will have the means to continue his creative work.

As pointed out in the catalogue, we have selected paintings which represent the high standard of achievement by each artist. I am very eager to have you see the show and sincerely hope that you will not take my suggestion amiss. You may believe me when I say that it is very important for the artists to have such help at the present time. It is needless to say that if the Metropolitan Museum inaugurates this arrangement of buying the work of many living American artists representing all phases in the contemporary field - all museums throughout the country will immediately follow suit. May we have your cooperation?

Sincerely yours,

Director

With Gregor Halpert



*ms*  
March 9, 1935

Mr. Alfred Barr, Jr., Director  
Museum of Modern Art  
11 W. 53rd Street  
New York, N. Y.

Dear Mr. Barr:

A short time ago I spoke to you of our plan to encourage immediate sales. This refers to the exchange arrangement, giving the Museum the privilege of turning the painting in for another example by the same artist which may be considered preferable in the first five years production. We are extending this privilege to private collectors.

Next week, with our special exhibit which includes what we consider paintings representing the high standard of achievement by each artist, we are launching a big sales campaign. I am writing a great many letters both to museums and to private collectors, offering another inducement. This is a 10% discount on all purchases made during the first week of the show. You see, we are using modern commercial business methods in the high realm of art but the artists must eat.

I know how much influence you have and am asking you to give us a hand in this campaign.

And won't you come in to see the show? It opens on Tuesday officially but the pictures will be on view Monday. A catalogue is enclosed.

Sincerely yours,

Director

Laith Gregor Halpert  
nrc



*called*

March 9, 1935

Mr. John Lee Clarke, Director  
Springfield Museum of Art  
Springfield, Mass.

Dear Mr. Clarke:

We are not in the habit of writing sales letters, but the exhibition which opens next week is so special and so important that I want to call your attention to it and am asking you to help us in this campaign.

Interest in American art has reached a high point, but it is essential for the artists producing the fine works of art to have concrete support at a time when they are experiencing difficulties, because of general economic conditions.

Eventually, every American museum will have on display the leaders in the art field today. We are launching a campaign to make the "eventually" now. To achieve this point, we are putting on an exhibition, March 12th, fourteen paintings by fourteen American living artists of outstanding importance, artists who are already represented in many major museums. The exhibitors are: Brook, Cikovsky, Davis, Fiene, Goldthwaite, Kariol, Kuniyoshi, Marin, O'Keefe, Schmidt, Sheeler, Spencer, Varian, and Marguerite Lorach. In each case the painting selected represents the high standard of achievement by that artist.

Quality is paramount, but we are offering two further inducements. While all the paintings are specially priced, we shall allow a 10% discount on purchases made during the show. Also, each purchase will carry an exchange guarantee. This guarantee gives the museum the privilege of exchanging the present painting for any other painting produced by the artist within the next three years, which may, at that time, be of greater appeal. Full credit, including the 10% will be allowed on such exchanges. Thus, the museum benefits by the price reduction, and the artist has the means to continue his work.

The catalogue, which is enclosed, provides additional information. Photographs, dimensions and prices will be furnished on request. Won't you please cooperate in this significant movement by purchasing at least one example in the exhibition? An immediate decision on your part will, I am sure, influence other museums throughout the country, and will result in a countrywide movement.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

THE

DOWNTOWN

GALLERY

Representatives for: Alexander Brook, Nicolai Cikovsky, Glenn O. Coleman, Stuart Davis, Ernest Fiene, Duncan Ferguson, Anne Goldthwaite, "Pop" Hart, Stefan Hirsch, Bernard Karfiol, Yasuo Kuniyoshi, Robert Laurent, Reuben Nakian, Katherine Schmidt, Ben Shahn, Charles Sheeler, Niles Spencer, Dorothy Varian, Carl Walter, Marguerite Zorach, William Zorach, American Print Makers

113 West 13 Street, New York  
Telephone, Watkins 9-1535

CONTEMPORARY AMERICAN ART

March 9, 1935

Mrs. Parker Williams,  
720 Park Avenue,  
New York, N. Y.

Dear Mrs. Williams:

Interest in American art has reached a high point. But it is essential for the artists producing the fine works of art to have concrete support at a time when they are experiencing difficulties because of general economic conditions.

Eventually, every American collection will include examples by the leaders in the art field today. We are launching a sales campaign to make the "eventually" now. To achieve this objective, we are putting on exhibition, March 12th, fourteen paintings by fourteen American artists of major importance. They are: Brook, Cikovsky, Davis, Fiene, Goldthwaite, Karfiol, Kuniyoshi, Marin, O'Keeffe, Schmidt, Sheeler, Spencer, Varian, and Marguerite Zorach. In each case the painting selected represents the high standard of achievement by that artist.

Quality is paramount, but we are offering two further inducements. While all the paintings are specially priced, during the first week of the show a 10% discount will be allowed on each purchase. Moreover, the buyer will receive an exchange guarantee giving him the privilege to exchange the painting for any other example he may prefer in the artist's production in the next three years. Full credit including the 10% will be allowed on such exchanges. Thus the collector benefits by the price reduction, and the artist has the means to continue his creative work.

A catalogue is being mailed under separate cover. Meanwhile, I am writing in the hope that you will make a special effort to help us in this movement. We feel that your cooperation at this time will act as a great stimulus to the artists, and to American contemporary art. May I hear from you?

Sincerely yours,

(signed Edith G. Halpert)

Director

Edith Gregor Halpert  
NC

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COPY



THE METROPOLITAN MUSEUM OF ART  
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS  
METMUSART

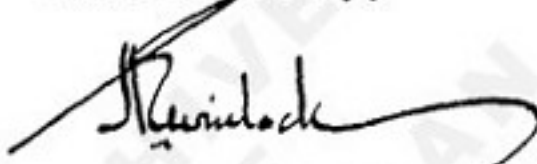
March 11, 1935.

Mrs. Edith Gregor Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert:

I have just this morning received your very interesting letter of  
March the 9th, and will refer the matter to our Committee on Modern American  
Paintings, for its consideration.

Yours sincerely,

  
H. E. Winlock,  
Director.

HEW:M



March 11, 1935

Mr. G. N. Ladd, Director  
Museum of Fine Arts  
Boston, Mass.

Dear Mr. Ladd:

May I express my gratitude to you for having performed the miracle. Both Mr. Sheeler and I had set our hearts on having "View of New York" at the Boston Museum and we are overjoyed that this actually has taken place.

The frame was somewhat chipped and we decided to have it repaired so that it will reach you in perfect condition. The framer promises to deliver the picture to us on Wednesday and we have already made arrangements with Budworth to call for it that afternoon.

I am enclosing the bill with the exchange guarantee which we agreed to give you. You will note that the Boston Museum will have first option. I, too, doubt whether you will want to exchange the picture but it is best to have that privilege. On the rare occasions when Mr. Sheeler produces additional sketches, I shall send you photographs before making any effort to sell them.

Under separate cover six photographs of "View of New York" are being mailed to you in the event that you want to use them for publicity. Mr. Sheeler has the negative and if you wish additional copies, he will be glad to supply them from time to time. If you wish, I shall try to place photographs in the New York Times Photogravure. Of course, we shall send out no publicity on the sale without your consent and shall be glad to follow your instructions in the matter.

It may interest you to know that in our present exhibition, of which a catalogue has been mailed to you, we are launching a sales campaign in which the exchange guarantee is included. A further inducement is a 10% reduction to all museums making purchases during the show. I hope you will come in to see, that we consider, the outstanding examples available by the group of fourteen artists.

Many thanks.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

March 11, 1935

Rains Galleries  
12 East 49th Street  
New York, N. Y.

Gentlemen:

Confirming my telephone conversation with you Mr. Luveen, I am sending you the signed contract together with the pictures we are placing in auction.

PAINT  
Jules Pasoin

PAINT  
✓ 4 Rec. lying Figure ✓ 55.0  
✓ 37 Bearing Flowers ✓ 35.  
✓ 30 The Girls ~~Sold~~ ✓  
✓ 86 Girl in Chaise ✓  
✓ 51 Workman Resting ✓  
✓ 24 The Visitor ✓  
✓ 26 Outdoor Scene ✓ 35.

MEDIUM  
oil  
ink & w.c.  
oil on paper  
ink dr.  
crayon dr.  
crayon & oil  
oil dr.

Glenn Coleman

R Cherry Lane, 1930 ✓ 3.00  
R Blue Horse, 1924 ✓ 2.00

oil

Amadeo Longprati

R Alexandre ✓ 150  
R Dinebuterne ✓ 150

dr.  
dr.

Louis Elsheus

R Natalie ✓ 150

oil

Castel

~~La Fontaine 50.00~~ oil

Julia Smith  
Anonymous

# 255 Self Portrait ✓ 50. oil  
1036 Mignil and Peck of Milford, Conn., 1830. ✓ 40. oil  
I. K. Mason of Milford, 1843 Woman with Comb ✓ 50. oil  
Stubbs C-13 "Hannah W. Dudley" ✓ 75. oil

Berkley Expt

Sincerely yours,

Director

Edith Gregor Halpert

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

March 12, 1935

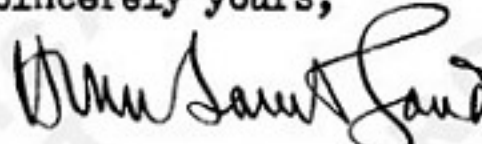
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

My dear Mrs. Halpert:

I will be glad to see a catalogue of the exhibition you opened on March 12.

I do wish we had a little money in the till to make some purchases from that list. Personally, I am much of an enthusiast concerning these names. But there is no use these days in my trying to do anything except keep the boat right side up. Let us pray for the future.

Sincerely yours,



Director

SG:C

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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THE CLEVELAND MUSEUM OF ART  
CLEVELAND, OHIO, U.S.A.

STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

March 12, 1935.

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
113 West 13th Street,  
New York

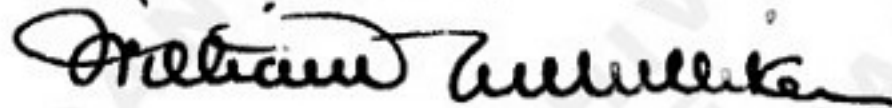
My dear Mrs. Halpert:

Your letter came and I was very much interested to read of your very ingenious idea. I wish we could say that we would be one of the museums to go in with you in this matter. Unfortunately I have told you, in my letter about the sculpture by Zorach, of our condition here and I am sorry to say that the same thing is true of our finances now. Things are only slightly improved and while we hope the clouds will roll by we have to mark our time until they do.

We have always tried to purchase some American picture from our summer show and we are hoping that funds will come back by that time so that we will be able to do so. As you know, we are trying to do our bit for living art, and are very much disturbed over the condition of many of our local artists who have been left without any resources or with almost none.

With thanks and appreciation of your courtesy, I am,

Very sincerely yours,



William M. Milliken  
Director

WMM:bm



March 12, 1935

Mr. Robert Straus  
National Recovery Administration  
Washington, D. C.

Dear Mr. Straus:

In referring to our previous, I find that we had a credit of \$15.00 in your name. You originally purchased a \$50.00 picture and when you returned it took a \$35.00 water color, leaving the \$15.00 credit.

I could find nothing in the Folk Art Gallery that I could recommend within that price and did not want to take it upon myself to send Mrs. Kissel a higher priced picture. Therefore, I will let you have the lithograph "Battered Bridge" by Vincent Price. This is one of the finest examples in American lithography and the retail price of it is \$22.00. I sent it up to Mrs. Kissel and am letting it go on your credit.

I am very grateful to you for continuing your interest in Neuen and for leaving some of the photographs. I am glad that Mrs. Roosevelt finally has a chance to have access to the work of Franklin D.

A few days ago, I received a charming letter from Mrs. Stern who has the bright idea of having the show at Neuen. Mrs. Stern vividly suggested this. I talked with Neuen about the matter repeatedly and decided that it was a light to us for we had arranged all the arrangements to a show of American art. The idea is now being worked out. A show of this kind must be handled in a very professional manner. Neuedler has not the slightest interest in American art. The publicity has to be handled in a very special way. Neuedler has no experience in this specific field of art. Furthermore, the gallery is not equipped for show in sculpture. It is a spotlight arrangement for extensive paintings and private showrooms. Another important factor is that the show should be toured throughout the country and naturally we have all the correct contacts for American art and our stage in that field is of great value to the artist as has been evidenced over a period of years. Entirely from Neuen's angle a show at Neuedler would be a great mistake in spite of the snob appeal and the importance of the gallery. I am writing to you fully about the matter.

When you are next in New York, I do hope that you will come in. My very best regards.

Sincerely yours,

Director

Edith Gregor Halpert

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

March 13, 1935

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Miss Halpert:

Thank you for your letter and the bill with the agreement. I shall look forward to seeing the photographs. By all means, give the painting any publicity that you can, especially if you can get it into the rotogravure section of the Times, I shall be delighted. I say this confidentially, but I am deliberately not giving anything out about the painting in Boston. The one paper that Bostonians read that is not a Boston paper, is the Times. It would be an immensely salutary thing for this community to discover in a New York paper that the Boston Museum had bought a Sheeler. I ask your cooperation in assisting me to educate this community, but for God's sake, don't tell anyone that I said so.

Sincerely yours,

*G. H. Edgell*

G. H. Edgell  
Director.

GHE/ESH



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March 13, 1952

W. H. R. R. R., Jr., Director  
Bureau of Ocean and  
Atmospheric Research  
New York, N. Y.

LC51 1. 0111.

If I can telephone you, I will be delighted  
with it. The price has increased him to  
make up for the reduction of 10% on the "White  
Ironstone" etc. This brings  
the price down to 1000. I do not have to tell you  
how much for the price is a very good  
position with the Stieglitz prices. Of course,  
the 10% reduction up to 10% is a little decision,  
on objecting, to increase the price during  
the 10% reduction of the price. Being in a little  
of course. I am no retailer's price. I will not be  
for the reason of the price, unless we  
have permission to do so.

I am so glad that you too liked this version of the hard scene. Won't you please let me see the final decision, at your earliest convenience?

Do come in to see the show. There is a small new Davis and every other picture represents the artist at his best. If after the opening of the African show, you will find that you are too busy during the day, I shall be delighted to open the gallery any evening you and Mrs. Barr find it convenient. Many thanks.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1935

Mr. Melvin Rogers, Director  
City and County  
St. Louis, Missouri

DEAR Mr. MORRIS:

It is a real good thing to get a teacher and this is a good one. I hope it will apply.

"Interest in the... it is essential for the... concrete support... economic conditions.

[illegible]

quality is guaranteed, and the artist is assured of a large sale. While all the paintings are specially priced, a special 10% discount on purchases made during the show. Also, the artist will enjoy an exchange guarantee. This guarantee gives the museum the privilege of exchanging the present painting for any other painting produced by the artist within the next three years, which may be of greater appeal. Full credit, including the 10% will be given on such exchanges. Thus, the museum benefits by the price reduction, and the artist has the means to continue his creative work.

The catalogue, at a very low rate, provides additional information. Photo refs, dimensions and prices will be furnished on request. Won't you please coordinate in this significant movement by purchasing at least one example in the exhibition? An immediate decision on your part will, I am sure, influence other museums throughout the country, and will result in a countrywide movement.

Which photographs do you want?

Sincerely yours,

Director

Edith Greer Halpert



March 14, 1935

Mr. Phillip L. Goodwin  
11 West 54th Street  
New York, N. Y.

Dear Mr. Goodwin:

Please do not think of this as a letter, but as a letter to you. This is a very special occasion. In our present show, "Fourteen # Exhibitions", a number of our artists are asking the cooperation of collectors in the further development of American art.

Interest in contemporary art is high and it is essential for the artist to have a concrete support at a time when the difficulties of the economic situation are so acute. The exhibition will include a number of paintings which are being developed and we are trying to develop a new type of the "South Sea" type.

To achieve this objective, we are presenting exhibition, a catalogue of which is being distributed. During the show we are offering the artist's work at a very low price. In spite of the fact that the artist's work is highly priced, during the first week of the show 10% discount will be allowed on each purchase. Moreover, the buyer will receive the privilege to exchange the painting for any other painting of the artist in the artist's collection of the next two years. Full credit, including the 10%, will be allowed on such exchanges. Thus, the collector benefits in having the finest examples available at the lowest possible price; and the artist has the means to continue his creative work.

We shall extend these privileges on any other pictures which may not be in the exhibition. If you have decided against the dealers, perhaps paintings or sculpture by some other artist in the gallery may interest you particularly. We feel that your cooperation at this time will act as a great stimulus to the artists and to American contemporary art. I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
n.c.



FIFTH AVENUE BET. 103<sup>RD</sup> & 104<sup>TH</sup> STREETS

March 14, 1935.

Mrs. Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

I am in receipt of your letter of  
March 7th.

In view of your statement that it makes no difference to you to whom the loan is made, it would be preferable from our point of view to make the loan officially to the Marine Museum of the City of New York. I should very much like that in writing, if it is not too much trouble.

As to the matter of insurance, all items are insured in transit but because the building is absolutely fire proof, we do not insure the items while in the building. The rule is here, as it is in most museums I believe - all articles are lent at the owner's risk. However, we do exercise every possible precaution to prevent the objects being injured.

The two figure heads arrived here safely and will be on exhibition shortly.

I am most obliged to you for your great kindness in making this loan to the Museum. You will be mailed a formal receipt shortly.

Thanking you again, I am,

Very truly yours,

*F. L. Higginson*

Curator

Not to publishing information regarding sales or transactions  
the dealer is responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living it is to be assumed that the information  
may be published 60 years after the date of sale.





NATIONAL RECOVERY ADMINISTRATION  
WASHINGTON, D.C.

March 14, 1935

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City

Dear Mrs. Halpert:

Thanks for sending the Fiene lithograph to Mrs. Kissel.

I showed Ruben your letter about his proposed exhibit at Knoedlers. It is up to you to fight it out with him as I am out of the picture.

I am afraid he won't be able to make the President, but he has made a head of the President, which is very good, based on photographs. I am sorry that I wasn't able to arrange it, but perhaps if he has his exhibition it will come naturally in the future.

Sincerely,

Robert K. Straus

March 14, 1935

*ans.*

Dr. Robert Hannabill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Dr. Hannabill:

I am sorry to hear that the pictures received in Detroit. Did Mr. Clay like it?

On April 10, 1935, I received a letter from you asking me to send you a picture of a painting in my collection. I have been thinking about this for some time and have decided to send you a picture of a painting which I like very much. It is a picture of a landscape, and I think it is very beautiful. I have been thinking about this for some time and have decided to send you a picture of a painting which I like very much. It is a picture of a landscape, and I think it is very beautiful.

I am sorry to hear that the pictures received in Detroit. Did Mr. Clay like it? On April 10, 1935, I received a letter from you asking me to send you a picture of a painting in my collection. I have been thinking about this for some time and have decided to send you a picture of a painting which I like very much. It is a picture of a landscape, and I think it is very beautiful. I have been thinking about this for some time and have decided to send you a picture of a painting which I like very much. It is a picture of a landscape, and I think it is very beautiful.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

## CITY ART MUSEUM OF ST. LOUIS

### *Administrative Board of Control*

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### *Executive Staff*

MEYRIC R. ROGERS, *Director*    E. O. THALINGER, *Registrar*    MARY POWELL  
JAMES B. MUSICK, *Secretary*       *Supervisor of Education*


March 16, 1935.

Dear Mrs. Halpert:-

My respect for your energy and sales ability goes up a notch every time I receive one of your letters! I do not see how, eventually if not now, you can avoid receiving your reward but I am afraid at the present moment the City Art Museum is pretty much of a dead issue as far as this exhibition is concerned. As you know, my only hope of acquiring American art is from our annual exhibition. We missed out last year but I think Mr. Swope explained to you the reasons. This year with the changed date we ought to avoid competition which leaves us with second rate examples so I am hoping that when the time comes we will be able to redeem ourselves.

With best of luck,

Yours sincerely,



Director.

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.



March 16, 1935

Mr. F. L. Higginson, Jr., Curator  
Marine Museum of the City of N. Y.  
Fifth Avenue & 107th Street  
New York, N. Y.

Dear Mr. Higginson:

In accordance with your letter of the 11th, I am collecting our records to find out that the two figureheads are located in the Marine Museum of the City of New York.

Since the museum building is entirely fireproof, the insurance specifications are not necessary. However, the museum will have to be responsible for any damage incurred by the value of these two sculptures, which are highly both aesthetically and historically.

When "Ceres" and "Columbia" are put on exhibition, will you please advise me.

Sincerely yours,

Director

Leith Gregor Mulpert  
nrc

March 16, 1935

Mr. Preston Remington  
Curator of Sculpture  
Metropolitan Museum  
New York, N. Y.

Dear Mr. Remington:

A few days ago, Mr. Stephen Clark visited the gallery and I called his attention to the sketch "Mother and Child". He gave me the impression that he liked the sculpture very much but suggested that there was some question about the price.

Thus far, I have had no statement from the Metropolitan Museum regarding the possibility of this acquisition. Naturally, I did not want to make a nuisance of myself by bothering you until some expression was made. On the other hand, if price is the only obstacle, I want to remove that by offering you a reasonable reduction.

Mr. Clark and I discussed the matter and, as I am sure to say, we are both exceedingly interested in having his outstanding work at the Metropolitan Museum. We fully realize the great prestige it will give Zorach throughout the country to have his outstanding example in the most important museum. Therefore, we have decided to reduce the price both for the artist and the gallery by offering "Mother and Child" to the Metropolitan for \$16,000 - a reduction of \$7,000. Instead of making several cuts, I thought it advisable to come down to the absolute minimum so that the price will not be in the way of a decision.

I sincerely hope that you decide to make this acquisition. It is unnecessary to call to your attention the quality of the work as you are more qualified to judge it than I am.

I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

YALE UNIVERSITY · SCHOOL OF THE FINE ARTS  
GALLERY OF FINE ARTS  
NEW HAVEN · CONNECTICUT

JAMES ROWLAND ANGELL  
*President*

EVERETT VICTOR MEEKS  
*Director*

THEODORE SIZER  
*Associate Director*

16 March 1935.

Miss Edith G. Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Miss Halpert:

This is to acknowledge your letter of March 8th directed to President Angell. Unfortunately we have no purchase funds in hand at the moment and therefore must decline the interesting offer which you make us.

Very sincerely yours,

TS/H

Theodore Sizer



March 16, 1935

Mrs. G. W. Chapin  
Hartford, Conn.

Dear Mrs. Chapin:

Thank you for not having received your letter  
from Mr. Cahill who is  
in the office with the letter referred to in your  
letter.

It is possible that the picture would be  
sent to you in the future. At the time I  
could discuss the matter with him and let you  
know our decision.

In the meantime, we are waiting for the picture  
to be received. It is not possible for us to  
make any definite statement until we actually see  
the picture. I will let you know short-  
ly, when we get Mr. Cahill's reaction.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

March 18, 1935

Mr. H. P. White  
International Rooms  
New York, N. Y.

Dear Mr. White:

I thought you might be interested in the enclosed since the John Jay Hook  
series, "Juno", is so highly recommended in  
the art world. Mr. Jorell reproduced  
it and lectured the art series in contents  
of it during the Carnegie International where  
it was shown.

I am keeping my fingers crossed.

Sincerely yours,

Director

Edith Gregor Halpert  
nbc



# The Commonwealth Insurance Company of New York

SIDNEY H. MINER, AGENT  
231 STATE STREET  
NEW LONDON, CONNECTICUT

March 18, 1935.

Mrs. Halpert,  
The American Folk Art Gallery,  
113 W. 13th Street,  
New York, N. Y.

Dear Madam:

Some time ago Mr. Winslow Ames, curator of the Lyman Allyn Museum of this city, brought to your attention a number of framed pencil drawings which I wished to sell. He said that you seemed to be fairly well interested in same, but the price that I wished to get, \$25.00 apiece, was more than you thought you could get from a final buyer.

So I am taking the liberty of asking you if you wish to make an offer on the same. I know at one time they were worth as much as I have been asking, but we did not care to sell at that time. I also appreciate the fact that prices on most works of art have depreciated, so if you feel as if you care to make an offer for these, I would be glad to receive same and consider them upon receipt.

Very truly yours,

*Sidney H. Miner*

Sidney H. Miner.

SHM:L

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March 11, 1935

Miss Lucy Aldrich  
110 Benevolent Street  
Providence, R. I.

Dear Miss Aldrich:

I heard that you were to turn a week or two ago and am sorry that I did not have the pleasure of seeing you. I am not in the habit of writing just now, at this time, because of general economic conditions and the great difficulties in circulation of the dollar. We have launched a sales campaign to help the artist in each case, the painting, sculpture, etc. into the high standard of living of the artist.

While the artist is the one who is responsible for the success of the collection, the artist is the one who is responsible for the success of the collection. A 10% discount will be given to the artist for the work of the artist, providing for the work of the artist, the same artist within the same time, full credit will be given to the artist, the 10%.

I have been told that the artist is the one who is responsible for the success of the collection. This is a very old policy, the artist is the one who is responsible for the success of the collection. The artist is the one who is responsible for the success of the collection. The artist is the one who is responsible for the success of the collection.

I feel that your cooperation at this time will act as a great stimulus to the artists, and to American art. Won't you help?

Sincerely, yours,

Director

Keith Gregor Halpert  
nrc

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS  
METMUSART

March 19, 1935.

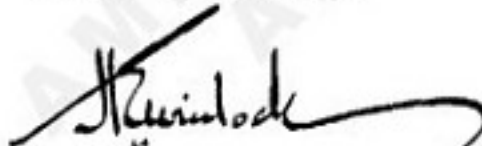
Mrs. Edith Gregor Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

My dear Mrs. Halpert:

Mr. Remington gave me your letter of March 16th regarding Zorach's  
"Mother and Child", and I reported on it yesterday to the Purchasing Committee  
of the Museum.

It was the desire of the Committee that I find out from you whether  
the sculpture is in a place where it can be seen, and if so, when, in order  
that I may let the members of the Committee know and ask them to see it  
before the next meeting.

Yours sincerely,



H. E. Winlock,  
Director.

HEW:M

**MCCARTER & ENGLISH**  
**COUNSELLORS AT LAW**

RAYMOND COMMERCE BLDG. - 13 COMMERCE ST.  
NEWARK, N. J.

ROBERT H. MCCARTER	GEORGE W. C. MCCARTER
CONOVER ENGLISH	ARTHUR F. EGER
AUGUSTUS C. STUDER, JR.	GERALD M. McLAUGHLIN
T. BRYANT SMITH	RICHARD J. CONOLETON
HERBERT R. BAER	VERLING C. EYTEMAN
WARD J. HERBERT	JAMES R. E. OZIAS
PAUL J. CHRISTIANSEN	SIDNEY R. PINE

TELEPHONE MARKET 3-2094

March 19, 1935.

Mrs. Edith G. Halpert,  
Downtown Gallery, Inc.,  
113 West 13th St., New York City.

Dear Mrs. Halpert:

For sometime we have had in mind that we would like to have a comprehensive showing of the work of Pop Hart at the Newark Museum. Our present thought is to have such an exhibition in the latter part of October, 1935.

Do you know of anything else in prospect with which we would come in conflict if we had such an exhibition? If it does not conflict in any way, may we count on your co-operation?

As far as prints are concerned, I could probably supply most of the prints that the Museum will need myself, but you could, I am sure, help us very much as far as water colors and paintings are concerned. May I hear from you at your convenience?

With kind regards, I am

Sincerely yours,

*Arthur F. Eger*

F.P.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





I am still leading a clean dull life. One very extraordinary incident occurred during the summer while I must tell you in confusion. It will be a long story but I could duplicate and how, by the way, it is all over. In your estimation for the incredible idea of it. I am dying to know about it. I am in Mexico, with Lisa's assistance, to do a good job later in the first person.

When in the hall, I must tell you a good joke in a year or so.

Love from Donald.   
 Donald

of Jeanette only less Oxford and more. Third Avenue. Stuart Davis has become a first-hand Communist and would rather picket than paint any time. Orbach is unsafe for the fashionable set as an abstract kick-in-the-pants may be theirs at the drop of a tube of carbide. Marguerite Zorach is having her appendix removed today and probably six layers of what not were removed yesterday. The hospital bath must have been a new sensation for any member of that family.

When in the hall, I must tell you a good joke in a year or so.

Love from Donald.   
 Donald

March 20, 1935

Mr. Sidney H. Miner  
231 State Street  
New Haven, Conn.

Dear Mr. Miner:

Thank you for your letter.

I am sorry that I cannot give you a very small  
amount of the information you are looking for. The  
information you are looking for is not in the  
collection of the Museum. I am sorry that I cannot  
give you the information you are looking for. I will  
try to find the information you are looking for and  
I will send it to you as soon as I can.

Sincerely yours,

Director

With Gregor Walpert  
etc



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March 20, 1935

Mr. J. Edgar Hoover, Director  
Federal Bureau of Investigation  
Washington, D.C.

I am writing to you regarding the  
information that you have received from the  
New York office regarding the sale of  
the painting "The Birth of Christ" by  
the artist, John James Audubon. The  
information received from the New York  
office indicates that the painting was  
sold to a private collector in New York  
City in 1934. The collector's name is  
not known at this time.

Sincerely,  
J. Edgar Hoover

Director

Edith Gregor Halpert  
New York

March 20, 1935

Mr. Herbert Winlock, Director  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Winlock:

I am grateful to you for your letter.

The "Mother and Child" by Borch is on view in the courtyard of the Daylight Gallery. Being completely exposed to natural light is a severe test even for this sculpture and I should prefer to have it moved into the daylight room before the members of the Committee come in.

If it is at all possible to give us two days notice we can arrange to have the special movers place it in a more advantageous light. On the other hand, if this is not feasible it can be seen in its present position. I should like to point out the fact to the members, if they would be good enough to introduce themselves, when they come in. I hope that you will favor us with a visit also.

Sincerely, yours,

Director

Laith Gregor Halpert  
nrc

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS  
METMUSART

March 21, 1935.

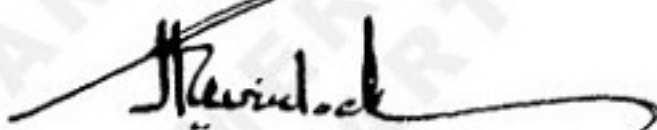
Mrs. Edith Gregor Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert:

I have received your letter of March 20th, and have written to all the members of the Museum's Committees on Sculpture and on Purchases, telling them that Zorach's "Mother and Child" is at your gallery, and asking them to see it before our next meeting on April 15th.

It will be impossible for them to come in a body, and therefore I cannot give you a date for their visit. I think that nothing can be done except to leave it where it is.

Yours very sincerely,



H. E. Winlock,  
Director.

HEW:M

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Received at

1935 MAR 21 AM 11 52

NR56 45 DL=PECKETTS FRANCONIA NHAMP 21 1030A

MRS HALPERT, CARE DOWNTOWN GALLERIES=

113 WEST 13 ST=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

SORRY I DIDNT GET IN TOUCH WITH YOU BEFORE LEAVING STOP  
MOTHER SAW BOTH PIECES AND LIKED FROG BUT THOUGHT IT TOO  
EXPENSIVE STOP SUGGEST EIGHT HUNDRED STOP PLEASE HAVE  
HEAD CALLED FOR ALSO FROG UNLESS ABOVE MENTIONED PRICE  
IS AGREEABLE MANY THANKS BEST WISHES=  
NELSON A ROCKEFELLER.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

**SPRINGFIELD MUSEUM OF FINE ARTS**  
**SPRINGFIELD, MASSACHUSETTS**

**JOHN LEE CLARKE, JR., DIRECTOR**

FOUNDED BY JAMES PHILIP AND JULIA EMMA GRAY  
A MEMBER OF THE CITY LIBRARY ASSOCIATION  
TELEPHONE 3-5857 CABLE ADDRESS - SPART

March 21, 1925.

My dear Mrs. Halpert:

I am happy to say that at a Trustees meeting yesterday it was decided to purchase the Georgia O'Keeffe. I am of course sorry that we could not buy both the paintings but pleased that we were able to get one of them. The Alexander Brook is being shipped back today and I hope it arrives safely. I am enclosing a bill of sale which we, the museum, use and if you will return this with your ordinary bill we will send check for amount at once.

Personally I am very happy to have added this painting to our permanent collection and to have been able to make a decision with my Trustees in such record time.

I shall hope to see you when next I am in New York.

Very sincerely yours,

*John Lee Clarke, Jr.*

Director.

JLC/s

Mrs. Roita G. Halpert  
The Downtown Gallery  
115 East 10th Street  
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Chapin  
65 Evergreen Ave.  
Hartford, Conn.  
March 22, 1935

My dear Miss Shepert:-

Thank you for your letter of the 18<sup>th</sup>. I have been out of town for a couple of days and found it upon my return.

Of course I understand that it would be impossible for you to make any decision concerning the pictures without seeing them. I would like to have you see them, however. I hesitate to send them to New York. They are of different sizes. The three larger ones are



not forward and the two  
conditions are. They would  
all have to be exact. I suppose  
and I do not want to have the  
risk of having some injury

It seems to me that it would  
be better for you or a committee  
or some representative to come  
here to see them. When he was  
here Mr. Lull said that he  
frequently came to Harvard or  
to the Museum to see them.  
Perhaps he would be willing  
to come again.

If any of us were coming this  
way with a car it might be  
possible to send the pictures to  
New York.

I'd I want you to have some  
in need in the museum here.

The others are here in my  
house.

Resisting your pleasure, I am  
Yours sincerely  
Lucy Lock Kellogg  
(Mrs. G. W.)

**SPRINGFIELD MUSEUM OF FINE ARTS  
SPRINGFIELD, MASSACHUSETTS**

**JOHN LEE CLARKE, JR., DIRECTOR**

FOUNDED BY JAMES PHILIP AND JULIA EMMA GRAY  
A MEMBER OF THE CITY LIBRARY ASSOCIATION  
TELEPHONE 3-3857 CABLE ADDRESS - SPART

March 22, 1935.

My dear Mr. Halpert:

Since we have purchased an O'Keefe from you (and delighted I am) I am sending this request to you rather than to Herr Stegitz. From April 12th until May 15th I am giving an exhibition the theme of which is flowers. Among other things I would want very much to exhibit three separate but very small one-man shows of flower painters, showing the varying types of approach to the problem. Obviously O'Keefe should be represented and therefore my request. Will it be possible for you to secure for me seven flower paintings, though in a pinch five would be sufficient.

I am releasing to the press the purchase of the O'Keefe on Wednesday March 27th and also I will say that it will be reviewed in the best manner of purposes. I am wondering if you could tell me the date of this painting. Was it done in San Mexico this last summer or is it an earlier work?

Looking to see you early in April when I am in New York, I remain,

Sincerely yours,

*John Lee Clarke, Jr.*

Director.

JLC/s

Mrs. Faith G. Halpert  
The Downtown Gallery  
115 East 57th Street  
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1935

Mr. John Lee Clarke, Director  
Springfield Museum of Art  
Springfield, Mass.

Dear Mr. Clarke:

We were all delighted to receive your letter in confirmation of the O'Keefe purchase.

Aside from the fact that it always gives us pleasure to make a sale - and particularly in these times - we feel that your decision in this matter is a very significant one. Art standards have become slightly befuddled during the past few years, with the Craven propaganda, and when so fine a work of art as the O'Keefe is added to a museum collection it is the most effective method of establishing fundamental values.

Upon receipt of your letter, I telephoned Stieglitz who expressed the greatest enthusiasm. He was happy that a real American picture was placed in a real American museum.

Enclosed you will find the signed bill of sale together with our regular statement.

Many thanks. I do hope to see you soon again.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



March 23, 1935

Mr. Robert Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

Thank you for the check. On the first of the month you will receive the statement acknowledging receipt of the \$1000. I am sure Marin will be delighted to have this sum long before he expected it, as I previously advised him that you would take considerably longer between installments. We appreciate your cooperation.

You seem to bring good luck to the artists whose work you admired particularly. Last week the Boston Museum purchased the Sheeler "View of New York". Yesterday the Springfield Museum acquired, through us, O'Keeffe's "Mexican Land scape". Our campaign is coming along very nicely and we hope that by the end of this show, it will be unnecessary for us to ever write sales letters again. When I realize what a bore it must be to receive Downtown Call ry mail, I feel very self-conscious but you have been very kind.

If you have a moment to spare and feel like doing so, won't you tell me something about your Mexican trip? It must have been thrilling and perhaps I can get my pleasure vicariously through your note. My best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

George David Thompson

March 23<sup>rd</sup>  
1935

My dear Mrs. Halpert:

Enclosed

+ ind check for \$150<sup>00</sup> in final  
payment of the "Brook". - Didn't  
bother <sup>to rewrite</sup> the long epistle you mislaid - It  
had mostly to do with something  
"screwy" about the "Kuni Yoshi". when  
you attempt to light it from the bottom.  
But inasmuch as I expect to be in  
New York <sup>shortly</sup> will go into that later.

In the meantime you might give some  
thought as to whether or not you would be  
interested in disposing of a "Kane" or  
two, as you may recollect I own  
quite a number of them.

Still think I would enjoy a "Davis"  
but haven't gotten around to it.

Keep me in mind if anything of  
interest happens

kindest regards  
Dave Thompson

*Remick Museum*

March 25, 1955

Mr. Arthur Egner  
McCartier & English  
15 Commerce Street  
Newark, N. J.

Dear Mr. Egner:

I shall indeed be very glad to cooperate with you in your plans for a one man exhibition of Pop Hart's work. I have a list of the important paintings in museums throughout the country and in a number of private collections. I am sure we can arrange an outstanding show. Also, recalling Pop Hart's attitude toward the Newark Museum, I think a memorial show there will be a most fitting gesture.

Will you be good enough to give me more particulars as it certainly would be interesting to circuit so important an exhibition.

In any event, you may rest assured that I shall do all I can to cooperate with you. I hope to see you during our present exhibition. It is a mighty long time since you honored us with a visit.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



March 25, 1955

Mr. John Lee Clarke, Jr., Director  
Springfield Museum of Fine Arts  
Springfield, Massachusetts

Dear Mr. Clarke:

Georgia O'Keeffe spent three summers in New Mexico - 1929, 1930 and 1931. The date of the painting which you just acquired is 1930. In my personal estimation, it is the outstanding example of the entire series. I have sold the others to important private collectors, but never had this particular painting in my possession and therefore could not offer it before.

In spite of Mr. Stieglitz' policy of long standing not to send out groups of paintings by Marin or O'Keeffe for out of town exhibitions, he agreed to let you have six or so of O'Keeffe's finest flower pictures. He is consulting the artist today and later in the week I can give you complete information regarding the titles, media, etc. There is one thing to be borne in mind regarding O'Keeffe's on consignment. Mr. Stieglitz insists on insurance based on the full valuation of the painting and this will no doubt bring up your expenses considerably as the prices are relatively high. Even at this gallery where we have sold quite a number of O'Keeffe's and Marins, we are obliged to carry full insurance at our own expense. I just want to warn you as you will have to consider this item in your exhibition overhead. However, you may rest assured that we shall do all we can to keep the figures as low as possible as we do want to show you our gratitude for cooperating with us.

Also, if you are interested in having flower paintings by any of the other artists on our list, please let me know which artists interest you particularly, and I shall let you know what is available. Ernest Fiene, La Guerite Lerach and Yasuo Kuniyoshi have a number of pictures of flowers while practically every other artist in the gallery has one or two of importance.

Perhaps the decision can wait until your visit early in April. Will that be time enough for you to go over the O'Keeffe's, or would you prefer to have me make up the list in advance? In any event you may announce that you will have the O'Keeffe group as Mr. Stieglitz has definitely promised. As far as I know, this will be the first one man group sent out from an American place to any museum. My best regards.

Sincerely yours,

Director

Edith Gregor Halpert

March 26, 1935

PO 6  
Mr. Philip R. Adams, Director  
Columbus Museum  
Columbus, Ohio

Dear Mr. Adams:

Mrs. Smith, who called at the gallery several days ago, suggested that I write to you regarding the sculpture by William Zorach.

As you probably noticed in yesterday's papers, the first two important public commissions in sculpture issued by the United States Government were given to William Zorach and Paulanship. Furthermore, you are no doubt acquainted with the important position Zorach has in the field of contemporary sculpture. The biographical notes enclosed supply some data and the Artists Index of May 1934, issued by the College Art Association adds a good deal of information.

We have at the moment his "Mother and Child" in the original stone. This is on display in New York for the first time since his one-man show held here in 1930. Practically every other important piece of sculpture in stone or in bronze - other than those which have been sold - is in our stock.

In spite of his reputation and the success he is having, we are maintaining a very low price level as we feel it is far more important for the artists to distribute their work over a wide area - at lower prices - than to hold them for future sale at high prices. A continuous income gives them peace of mind and makes it possible for the artists to create their finest work.

If you wish, I shall send you a group of photographs with the necessary information included. On the other hand, if you are planning to be in New York in the near future, I think it would be better to see the original material. Photographs are so inadequate, particularly in Zorach's work, because only one angle of the object is shown. Zorach's continuity of form is an outstanding feature in his work and therefore I would prefer to show the originals.

Mrs. Smith is also very much interested in Karfiol's drawings and water colors, of which we have a remarkably fine group, at the moment. I can send a small collection of these to you on approval, if you care to have me do so.

A catalogue of our present exhibition of paintings is enclosed. I look forward to the pleasure of meeting you.

Sincerely yours,

Edith C. Cresson H. Grant



March 26, 1935

Mr. G. H. Edgell, Director  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Edgell:

As our present exhibition of fourteen \* paintings has created such intense interest we did not send out the Sheeler publicity in order to keep the issues separate. However, I am planning a small campaign to impress the Boston public. Tomorrow I am sending photographs to the two New York rotogravures and hope that the hard-boiled editors will see a human interest story in the "View of New York". If we could only have Sheeler commit some major crime it would help materially with these editors.

Have you seen the announcement of the Government commissions? William Zorach was one of the two sculptors. And is exceedingly happy to have this great opportunity to carry out a Public Work Project. He is doing Benjamin Franklin which he plans to carve directly in stone, although the commission calls for a completed plaster to be painted and executed in stone commercially.

Several days ago, I came across a reproduction of the "Child and Cat" in Tennessee marble. This is the Zorach that Mrs. Edgell liked particularly. It is one of Zorach's finest examples, one which shows how successfully he can treat a group. In spite of his new honors, he is still willing to make a special concession to the Boston Museum and if you are really interested in having one of Zorach's sculptures, I should be very glad to send "Child and Cat" to the museum on approval - with no obligation on your part.

It may interest you to learn that a neighbor of yours, the Springfield Museum, has just purchased from us a very fine O'Keeffe painting. New England is setting a grand pace. Perhaps New York will follow suit.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



March 26, 1935

Mr. Alfred Barr, Director  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Barr:

Quite some time ago Mrs. Rockefeller spoke of the possibilities of a one man show of Marguerite Zorach's tapestries.

I do not know whether you have had occasion to see any examples as with the exception of one called "The Circus" all the tapestries and embroideries are in private collections. Mrs. Zorach has been promised the cooperation of the owners who will be glad to lend to the museum at any specified time. Mr. Zorach has had one man shows of this material in the past. The Montross Galleries, at its previous address, held an exhibition which created tremendous interest throughout the country. Long magazine articles were published and some of the tapestries were reproduced in many publications.

Marguerite Zorach has made this unique contribution to American art and I am sure that an exhibition of her work will be an interesting note in the art calendars. I should very much like to know your personal reaction to such an exhibition. I feel that it is time that greater recognition should be given to an artist who has a unique position in the contemporary field and of course I can think of no place where the tapestries can be displayed as well as at the Museum of Modern Art, to say nothing of the prestige to the artist.

Before making any other plans for a show, I am very eager to hear from you regarding the matter and do come in soon. I hope you won't miss this show.

Incidentally, it may interest you to learn that the Boston Museum bought the Sheeler "View of New York" and the Springfield Museum O'Keeffe's "Mexican Landscape."

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

HORACE M. SWOPE  
4460 WESTMINSTER PLACE  
ST. LOUIS, MO.

March  
Twenty-sixth  
1935

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Dear Mrs. Halpert:-

The photograph of Sheeler came yesterday and I shall take it to Meyric before long. I hope that we can arouse some interest in it, because I think it is a very nice example of Sheeler, although it is not as important as the "Upper Deck", which I so greatly admired, and I want to speak to Meyric about the Karfiol wash drawings, but I think it will be better for him to see them sometime this spring when he will probably be in New York, especially since our budget is a bit limited at present.

My whole New York excursion was great fun and freshened my eye immensely. I have been needing such a trip for some time. It was ever so nice to see you and I hope I did not impinge too greatly.

I wrote the Art Front people to send me a subscription blank, as I like their lively publication, but they did not do so and if you have one and you will send it to me I shall send them a subscription.

Greetings to you.

Yours very sincerely,

*Horace M. Swope*

Mrs. Edith G. Halpert,  
Downtown Gallery,  
113 West 13th St.,  
New York City, N.Y.

*Did you find the  
five new paintings  
at all interesting and  
promising?*



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KHA472 NL PD=LASVEGAS NEV 25

MRS EDITH HALPERT=

43 EAST 51ST ST 22 NYK=

PLEASE FORWARD CRAWFOLD SKETCHES TO REACH HOTEL EL RANCHO  
VEGAS BY TWENTY-NINTH OR CARE GETTY, 270 OCEAN FRONT BLVD  
SANTA MONICA CALIFORNIA WEEK FOLLOWING PLEASE WIRE DATE  
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MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

March 27, 1935

Miss Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Miss Halpert:

My secretary tells me that you are Mrs. Halpert and that I have been misnaming you in letters persistently. Which is it?

Thank you for your letter. I should be really delighted if you could get the Sheeler into the rotogravure section of the Times. It would wake up the Boston papers.

I shall speak to Mr. Hipkiss about the Zorach. I doubt, however, if it would be worth while sending it on. Until we can arrive at some definite policy about sculpture which has been a complete orphan in the Museum since it was founded, the chances of our acquiring isolated modern pieces are very slight.

I am coming to New York this Saturday but I doubt if I can get to the gallery as I am conducting a group of architectural students around the city on Tuesday and shall have to spend most of Monday trying out the itinerary.

With best regards,

Sincerely yours,

*G. H. Edgell*  
G. H. Edgell  
Director.

GHE/ESH

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# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

**Director:**  
Alfred H. Barr, Jr.

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Duncan Phillips  
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Edward M. M. Warburg  
John Hay Whitney

March 28, 1935

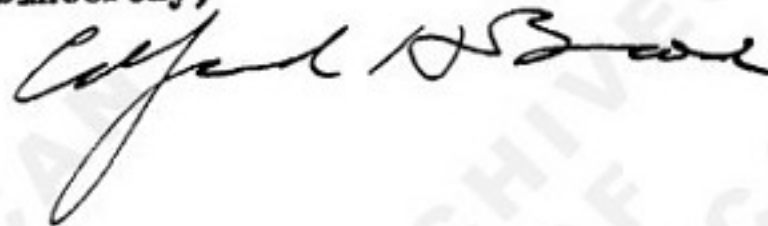
Dear Mrs. Halpert:

Thank you for your letter of March 26th about Mrs. Zorach's tapestries. The proposed exhibition was brought before the Committee and caused considerable debate. There was, I am afraid, no great interest in the tapestries on the part of the Committee but I was able to persuade the members to suspend decision until they had seen more of Mrs. Zorach's tapestries. I am now writing a letter to the members asking them to see the tapestries at Mrs. Brown's which I believe will give them an excellent idea of the variety and quality.

In any case I am afraid that the Committee would not permit an exhibition in the large room of the Museum.

Congratulations on the sale of the Sheeler and the O'Keeffe. Do you think anything might be done on a trade, exchanging Mrs. Rockefeller's O'Keeffe for the Barns with some additional payment? As I recall Mrs. Rockefeller paid \$1,800. or \$2,000. for her picture which is considerably larger than the Barns. Please let me know about this and I will try to get in touch with Mrs. Rockefeller.

Sincerely,



Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

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THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR., PRESIDENT    BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

March 28, 1935

Mrs. Edith Halpert,  
Downtown Galleries,  
113 West Thirteenth Street  
New York  
N. Y.

Dear Mrs. Halpert:

I am in the rather embarrassing position of having to acknowledge letters from two artists on your list who have agreed to loan pictures for our Summer Show and whom I have thanked for their courtesy. I think it is at least incumbent upon me to explain why they will not be represented and unless you have an objection to the contrary I should like to clear myself from an incongruous position. Not having had an answer from you to my letter several weeks ago I do not think I should put this off any longer.

I am leaving on a week's usual trip so there is no hurry about your reply but if convenient I should like to have an answer on my return.

Sincerely,

William A. Gosline, Jr.

WAG:jlm

President



March 29, 1935

Mrs. Murray S. Danforth  
Museum, The Rhode Island School of Design  
Providence, Rhode Island

Dear Mrs. Danforth:

In going through the Year Book of the Rhode Island School of Design and Museum, I note with particular interest that the major activities in the modern art field have been effected by you.

I was always under the impression that American art had an important place in the museum plans. I am therefore writing to you as in this gallery we specialize entirely in the work of contemporary American painters and sculptors. At the moment, we have a special exhibition devoted to fourteen artists, each of whom is represented with a painting which we selected as the high standard of the artist's achievement. The exhibition was arranged to launch a sales campaign for living American art. During the first two weeks of the show all attendance records for group exhibitions at this gallery were broken and many sales were effected. We are therefore, extending the exhibition date until April 6th.

Aside from the quality of the paintings shown, we offer two additional features. A 10% discount is allowed on all purchases made during the exhibition period. Each purchase is accompanied by an exchange guarantee. This guarantee gives the purchaser the privilege of exchanging the present painting for any other painting produced by the artist within the next three years, which may at that time be of greater appeal. Full credit, including the 10% will be allowed on such exchanges. Thus, the purchaser benefits by the price reduction and the artist has the means to continue his creative effort.

I do hope that you will come in to see the show. We feel that your cooperation at this time will act as a great stimulus to the artists and to American contemporary art.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

C O P Y

April 1, 1935

Mr. Henry McBride  
Herald Square Hotel  
Broadway & 34th Street  
New York, N. Y.

Dear Mr. McBride:

Both Nakian and I are very grateful to you for consenting to write the forward to his catalogue.

The nine "new-dealers" are:

President Roosevelt  
Cordell Hull, Secy. of State  
Henry H. Wallace, Secy. of Agriculture  
Harold Ickes, Secy. of Interior  
Edward F. McGrady, Asst. Secy. of Labor  
Harry Hopkins, Federal Reserve  
Donald Hichberg, Coordination Relief Adm.  
Rexford Tugwell, Under Secy. Agriculture  
General Hugh Johnson, Former head of NRA

I thought it advisable to give you an outline of the activities. During the Municipal Show, I interested Robert Straus in having Nakian make a head of General Johnson. This was so successful and Nakian got so interested when he made other members of the "new deal" that he decided to make a series of heads as a record of the contemporary "heroes". I am enclosing a statement Nakian made to the Associated Press last August.

Just as soon as photographs arrive I shall send them on to you. The photographs are most inadequate as they were not taken by an experienced sculpture photographer but they will give you some of the results. Nakian had to go through the greatest difficulty in this job. In many cases he had a total posing time of two hours over a period of many weeks and therefore had to work with terrific speed and under the most difficult conditions. The heads are all in plaster but are patined to give the effect of the material which Nakian had in mind when working in the plaster.

If there is any other information you wish to have, I shall be glad to send it on to you. Many thanks.

Sincerely yours,

Edith Gregor Halpert  
nrc

Director

P.S. The exhibition will probably open on April 8th, or 9th, at the Corcoran Gallery. It will later be held in New York.



# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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Alfred H. Barr, Jr.

## Trustees

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Mrs. Charles S. Payson

Duncan Phillips

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

April 1, 1935

Dear Mrs. Halpert:

Miss Mallette has brought to my attention my letter of February 6th in answer to your letter of January 29th concerning the copies of "Jugend" offered by Mr. Karfiol to the Museum, and a Feininger reproduction offered by Mr. Zorach.

We have not heard from either of these artists concerning these proffered gifts. Possibly we could call for them if it is inconvenient for them to bring them to the Museum. It is certainly very generous of them.

Sincerely yours,



Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

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**SPRINGFIELD MUSEUM OF FINE ARTS  
SPRINGFIELD, MASSACHUSETTS**

**JOHN LEE CLARKE, JR., DIRECTOR**

FOUNDED BY JAMES PHILIP AND JULIA EMMA GRAY  
A MEMBER OF THE CITY LIBRARY ASSOCIATION  
TELEPHONE 3-5857 CABLE ADDRESS - SPART

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April 1, 1965.

My dear Mrs. Halpert:

On returning from Boston I found your letter awaiting me and I was overjoyed at your success and at the prospect of having the O'Keefe flower pictures here. I had warning concerning the insurance so that is not a great blow and I think probably we can handle it without any great difficulty. As to further flower pictures I thank you for your suggestion but the exhibition is built up in a different way as I am showing in small one man groups the development of flower painting and the various personal expression that gives them variation.

I am planning to be in New York and will hope to see you on Monday afternoon, April 5th. Until then I remain,

Sincerely, yours,

*John Lee Clarke, Jr.*

Director.

JLC/s

Mrs. Faith G. Halpert  
The Downtown Gallery  
11 West 14th Street  
New York, N.Y.



Lord Duveen of Millbank - 2

April 2, 1935

soon as it would be of great value to incorporate the New York exhibition plans in the catalogue to be issued in Washington.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert

Enc





April 2, 1975

Mr. William N. Gosline, Jr.  
Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo, Ohio

Dear Mr. Gosline:

Excuse me for not replying to your letter. Recently, I was at a loss as to how to handle the situation that I anticipated. I am now in a position to do so.

I am extremely sorry that the situation has developed as it has. I still go to the museum, but the policy I tried to maintain is no longer possible. This rental fee is not a profit, but a contribution only with the intent of covering the cost of the loan. I have received rental fees from a number of organizations, including the Cincinnati Museum and the Toledo Museum of Art. The collected fees from the British Museum, the Worcester Museum, the Randolph Museum, the Worcester Museum, etc.

heretofore, the Toledo Art Association and the American Federation of Arts both have arranged for exhibitions. The artists have received no remuneration for such exhibitions. Under conditions were booming, the artists were able to do this kind of work in cooperation with the museum which was devoting so much in the way of energy and expense toward educating their public. Now that the artists are having such a difficult time they felt justified in asking the museums which selected the shows directly to pay them this very small fee of 1% per month on the selling price, unless a special purchase fund were created for that particular group of pictures. In the selection you made the amount involved per month would be \$66.50. Incidentally, the maximum rental charge is \$1500 a month, even if the selling price is much higher than \$1500.

On the other hand, if you had decided to purchase an O'Keeffe or a Marin, the rental arrangement would have been waived entirely.

It is unfortunate that I gave you the impression that I was criticizing the Toledo Museum. Such certainly was not my intention. I merely intended to point out that the rental policy is becoming general and that the artists were forced into this action because of economic



that the artists were forced into this custom because of economic  
 influence to bring out the better quality in order to maintain the  
 the Toledo Museum. They certainly are not a monopoly. I believe  
 it is unfortunate that I have lost the possession of the artists.

When the artists are considered, the fact that they are not  
 on the other hand, if they are decided to be a monopoly of the artists.

Mr. William Goeline, Jr. April 2, 1935

I believe that at the forthcoming meeting of the museum directors a petition drawn up by a group of outstanding artists will be presented so that the custom becomes universal. As I mentioned before the sum involved for each exhibition will be so small that I do not think many of the museums will object particularly since they had formerly paid fees to the two associations. Please believe me when I say that we did not ask the Toledo Museum to "assume any special mantle in the cause of American or any other art."

I am placed in a very embarrassing position regarding this matter as we have definitely adopted this policy in regard to the gallery. However, if you wish, I will be glad to communicate with the artists whom you have invited during their visit to the gallery. I will come in to see us again. I am sure that the matter will be to everyone's satisfaction. I am sure that the matter will be to everyone's satisfaction. I am sure that the matter will be to everyone's satisfaction. I do not know where you are at present.

My very best regards.

Keith Gregory Sulport  
 nrc



*copy*  
DUVEEN BROTHERS, INC.

720 Fifth Avenue

*New York*

April 3, 1935.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

Referring to our telephone conversation  
this afternoon, I beg to return to you as promised,  
the clippings which you were kind enough to send to  
Lord Duveen with your letter of the 2nd of April.

Believe me

Yours very truly,

W. W. Morgan

HWM:HF

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April 3, 1956

Mr. James Lanne  
59 East 27th Street  
New York, N. Y.

ملحق ۱۰ - ۲۰۱۲/۱۳

1. The Commission has a number of members who are not for some reason  
of the Commission.

[illegible]

I look forward to an explanation of the reasons for  
sending a letter to you by registered mail. I am sure  
that it reaches you. I cannot help but feel that you  
ignore all my letters and am sure that you will not  
reply to my communication.

Sincerely yours,

Director

Luith Gregor Halpert  
nec

April 2, 1935

Mr. Alfred A. Ball, Jr., Director  
Museum of Modern Art  
11 West 57th Street  
New York, N. Y.

Dear Mr. Ball:

I am sorry to hear that the artist's letter for permission was not returned to the printer or reproduction.

Since the artist's letter is undated, I am not sure of the date. I have also written to the artist's agent to telephone the artist, and to the printer, and to the printer's agent, and to the printer's agent.

Sincerely,  
Alfred A. Ball, Jr.

With Gregor Walpert  
are  
Director





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4. 11. 2012

1. The first step is to identify the problem or goal. This involves understanding the current situation and what needs to be achieved.

[illegible]

Sincerely yours,

Director

Luith Gregor Halpert  
n/c

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NSU623 72 NL 5 EXTRA=SANANTONIO TEX 4

MRS HALPERT=

113W13ST

CARE DOWNTOWN GALLERIES NYK=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

HAVE THIRTY SIX PAINTINGS AT BUDWORTH AND SONS PACKERS AND SHIPPERS PLEASE GO TO SEE THEM WOULD APPRECIATE IT DEEPLY WOULD LIKE TO HAVE EXHIBITION NOW LATER OR IN FALL HAVE EXHIBITED WITH AMERICAN WATER COLOR SHOW PENNSYLVANIA ACADEMY INTERNATIONAL WATER COLORS SOUTHWESTERN ARTISTS ONE MAN SHOWS IN TWELVE MUSEUMS CANT POSSIBLY GET TO NEWYORK SO HAVE PITY ON A POOR ARTIST LIVING IN THE WILD WEST=

MARY AUBREY KEATING 222 KINGWILLIAM ST.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



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NYTC APR 4 PM 11 57

# WHITNEY MUSEUM OF AMERICAN ART

G L R I R I D I I H H I I N I Y I O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

April 4, 1935

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:-

Thank you for your appreciative letter regarding the Museum's abstract exhibition and your offer of assistance in connection with the organization of a memorial exhibition of the work of "Pop" Hart.

I have been proud to exhibit the work of "Pop" Hart in our various group exhibitions but do not feel that it would be advisable to hold a memorial exhibition of his work here next season.

Sincerely yours,

*Juliana Force*

DIRECTOR

JF/DF

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April 6, 1935

Mr. Alfred Barr, Jr., Director  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Barr:

Quite some time ago I wrote to you regarding the possibility of a Pop Hart memorial show.

While you were not interested in the idea then, it occurred to me that now, with the large group of Pop Hart water colors becoming the property of the Museum of Modern Art, perhaps you would consider a memorial show during the summer or later in the season.

Pop Hart is one of the few artists recently deceased who has not been honored in New York and as I wrote to you previously his one ambition in life was to have a show at the Museum of Modern Art.

Will you please let me know whether there is any likelihood that such an exhibition can be held.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



April 6, 1935

Miss Frances Robinson  
Adams Building  
1335 F Street, N.W.  
Washington, D. C.

Dear Miss Robinson:

When I was in Washington on Thursday, I tried to reach you but was unsuccessful.

Perhaps by this time you have been advised that Hansen Nakian's "New Deal" exhibition will open with a special invitation list on Saturday, April 13th. We are delighted that the Corcoran Gallery has arranged for this show as it is a distinction for an artist to have a one-man show in this great national institution. Mr. M. M. M. M. M. has turned over an ideal space where the heads will be shown to great advantage. I feel reasonably certain that this exhibition will create a sensation. It is the first time that a truly outstanding creative artist has recorded the contemporary Hall of Fame for future generations. Nakian did a remarkable job under the most difficult conditions.

I am writing to thank you for your cooperation. Now that the artistic success is assured, we all feel that it is very important to give Nakian some financial security. The Washington market is entirely unknown to me. Can you suggest the person or persons who would be most likely to be interested in acquiring the entire group of heads as a great artistic and historic record? I certainly should appreciate any help you could give me in this connection. The country has reason to be proud of Nakian. There should be some concrete evidence of it so that he may continue to do more creative work of this character.

I am leaving for Washington Friday night and shall be there all day Saturday. Would it be possible to see you before the opening? Of course I look forward to seeing you and General Johnson at the Corcoran, in any event.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

EVERGREEN HOUSE  
4845 NORTH CHARLES STREET

April 8th, 1935.

Dear Mrs. Halpert,

I will be delighted to have you lunch with me next Sunday, at one thirty. I enclose a note for Mr. and Mrs. Brook, asking them also to come. Will you see that he gets the letter?

When you are in Washington, if you have time, please go to 1155 Sixteenth Street, corner of M and ask the janitor of the apartment house to show you the two vacant apartments, one of which I intend to use for my gallery next winter. My plan is to close all the communicating doors, hang stuff

around the wall, shut out some of the wind  
if necessary, and use the maximum wall space.

I have talked to my friends, and they  
are all most enthusiastic about my plan, and  
we hope to make it a center of cultural  
interest such as has never been attempted in

Washington before. *in fact this person tho'  
of course the Phillips Gallery & Studio  
house are doing a splendid work.*

Very sincerely yours,

Alice Garrett



THE MUSEUM OF FINE ARTS OF HOUSTON  
MAIN AND MONTROSE BOULEVARDS  
HOUSTON, TEXAS

JAMES CHILLMAN, JR., Director

April 9, 1935

JOHN F. DICKSON, President  
MRS. HENRY B. FALL, Vice President  
MRS. WALTER BROWN BAKER, Secretary  
J. W. NEAL, Treasurer

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Downtown Gallery  
113 West 13th Street  
New York City

Gentlemen:

We sent to you yesterday by prepaid express a package containing the sixteen prints less one which you so kindly lent us for the American lithography exhibition.

The one print which we are not returning is "Aesthetic Pleasure" by Peggy Bacon, price \$20.00. Enclosed you will find a check for \$17.00, the price of the lithograph less fifteen per cent.

Thank you very much.

Sincerely yours,

*Corinne Crawford*

Corinne Crawford,  
Registrar.

**B. D. SAKLATWALLA**  
14 CREIGHTON AVENUE  
CRAFTON, PA.

April 10, 1935

My dear Mrs. Halpert:

I am sorry that I was unable to visit you within the last week or so together with Mr. Jaoul. I had looked forward to doing so with pleasure but Mr. Jaoul had to return to Paris very suddenly. During his stay in the United States he also had to spend considerable time outside of New York.

As to myself, I have had rather a hectic time for the last few weeks and there are certain matters that have come up which necessitate a hurried trip to Europe on my part, so I am sailing the end of this week. I will be in Europe only a couple of weeks, or at the most three weeks. I therefore wish that Mr. Jaoul could have stayed longer so that I would have had company on the voyage.

Regarding the Davis, it was not my idea originally to particularly exchange it for a more outstanding example as was my idea in the case of Fiene and Laurent. This was due not to the fact that I thought much the less of Davis but since I was trying to keep my collection down to as few examples as possible I had to be discriminating. I appreciate your offer to exchange the Davis for another of the same size but I have seen only very few of them and do not have any particular in mind that I had liked better, although his later work might be different. After I look at some I may come to the conclusion that the one I own is probably after all the best appealing to me. You can never tell.

If by any means possible I can see you before my departure this week I shall do so, or will at least try to call you up on the 'phone.

Yours sincerely,

*Society d'Electricite Chem*  
*10 Rue General Foy*  
*Paris*

MRS. H. LEE SIMPSON  
2494 Iroquois Avenue  
Detroit, Michigan

April 10th, 35.

My dear Edith Halpert,

I really cannot believe that I have been home ten days. Just why my days are so full I do not know. I have decided that part of the illusion is due to the fact that I am a switch-yard engine trying to pull a cross-continental cattle-train. And the dogs and cats aboard are all howling. However life does not begin at forty so I shall be shunted off, I hope, soon.

What a good time you did give me in New York. I regret that I did not get back to the gallery again. I found myself the last minute surrounded with people who had sprung up from Florida and way points, and whom I had not seen for a long time. But I think often of the Quality Show and have sent some people there from here since. I shall be anxious to know if they get there. They are young people just beginning to get the fever for painting. It was interesting to me that Mrs. Hopkins was so pleased with the things you had. She is the most fastidious person I know, and it was the first time she was pleased. She did like some things we saw later, but said several times that she was going back to the Downtown.

Weyhe has a fine show of European Sculpture at the A. and C. now. I took a couple of college students there yesterday. They have been taking "art appreciation" at the University, but said that it was the first time they had ever seen any light on sculpture? I think that any real return to spending will see a lot of young people buying.

I found the doctor well and Bon is home from school this week.



John Carroll asked about you, so did Robert T. The Market has had better sales lately, but still they do not satisfy me. Our publicity is more flattering all the time, but we still have to teach people to buy when things are inexpensive, on their own hunches, and not feel as if Emily Post would jump on them if they made a mistake. We have the best show now that we have had this year, - Mast and Cohn.

Please do let me know when you are coming this way again. Don't you think a few Michigan Primitives would add to the spice of your collection. Anyway you would find a good welcome from us any time you felt like coming. Think about it. I may not get to N. Y. for another three years, but I shall get there the first chance I can.

The boys are waiting for me to go down town for lunch. Please remember me to all the artists I met, especially the Zorachs.

Best wishes from us all always,

*Julius S. S.*

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR., PRESIDENT    BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

April 11, 1935

Mrs. Edith Halpert, Director  
The Downtown Gallery  
113 West Thirteenth Street  
New York  
N. Y.

My dear Mrs. Halpert:

Just returned last night from a ten day trip on your letter of the second would have been answered sooner.

First let me say that you in no way "antagonized" me. In fact I found you very delightful if I may be permitted to say so, and I quite respect your viewpoint even if it does not coincide with my own. The chief difficulty from the museum standpoint lies in the fact that most institutions would find such an arrangement entirely prohibitive.

In our own case I can scarcely figure that we would wish to put on a show of this nature in which the total (artists) value of the paintings would be less than \$50,000.00. This at one percent for three months would mean \$1,500.00, plus insurance and packing and express.

You quote the Cincinnati Museum, but it might interest you to know that Mr. Siple told me only yesterday that their total budget allowance for yearly exhibitions was only \$2,000.00. Also that he said he was willing to accept the charge this year, if it was an established rule (which of course it isn't) but that he was then definitely through.

I know nothing of the American Federation arrangements but I know that the College Art has the expense of getting its collections together, assuming the insurance and shipping, and even in most cases furnishes catalogues. Its charge for exhibitions does not even compensate for the expense involved.

Like most museums our galleries are free for exhibition purposes although our showings entail a very definite expense. If anyone receives a return from this, it's certainly not ourselves.



Mrs. Edith Halpert

As I wrote you before, no other gallery or individual to date has suggested a charge and we could scarcely discriminate in the case of your artists. However, I certainly do not want you to make any exception from an established principle to meet our situation and would simply suggest that we let the matter drop.

I do think however that if you press this position with the larger museums or the big annual shows you will seriously damage the sales of the artists you represent. After all, a broad public understanding of their work must be helpful even if they consider museum support as negligible.

Can quite understand a desire to receive some contribution from Randolph Macon, Dartmouth or Andover, or even a British Dominions Exhibition, where either no large attendance is possible or sales probable, but I feel quite sure that the larger institutions would abandon their American showings if this became a universal custom and am inclined to think it would affect, as well, their interest in the whole subject.

Am writing you thus frankly as I am personally interested in American art and American artists and have probably spent as much time in contacting American painting as any museum official you know.

When you consider that this institution held last November an Impressionist Show on which the total valuation could have scarcely been less than \$1,500,000.00 and in January a Persian Exhibition of scarcely less value, and that in both cases our cost was no more than this American Summer Show will amount to (minus any rental arrangements) I think the fallacy of hampering American art by a hot-house forcing process should be self-evident.

Of course I should be delighted to call upon you the next time I am in New York but I fear it will not be for some time to come. Otherwise would not have burdened you with this long letter.

With kindest regards,

Sincerely,

William A. Dooling

WAG:HBM

President



April 12, 1955

Mr. G. H. Magell, Director  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Magell:

Your secretary is right. I am Mrs. Samuel Halpert but since his decease use my own name.

I hope that the New York papers will take a more active interest in your acquisition of the Sherris. Several of the magazines promised to reproduce the picture before the lot left. In the meantime, I hope the Boston papers do something about the matter as I can all appreciate how important it is to interest the public.

I am sorry that you could not come in to see us during your last visit and look forward to seeing you when you come to New York in the future. I have a number of new Zorach's which you have not seen. Perhaps a new policy will be developed at the Museum regarding the poor orphans. In the meantime, do you wish to have photographs of "F no" by Alexander Brook and "Miss B. L." by Arfiol sent to you? You may recall that you admired these two paintings when you were last here.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

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*A. L. W.*

April 14, 1975

Miss Corinne Crawford, Registrar  
Museum of Fine Arts  
12801 West Loop South Boulevard  
Houston, Texas

Dear Miss Crawford:

It is a pleasure to receive receipt of the prints which you returned this morning.

We have also received a bill for "Aesthetic Pleasures" for which a bill is enclosed. Thank you.

I hope that you enjoyed having the exhibition. It occurred to me the other day that the Dallas Museum has arranged for the 6th annual exhibition of the American Print Society to open on October 25th, this show would be of interest to you. A circular is enclosed. We have the month of September still open, as well as the period between May 15th and July 15th. The exhibition circuit thus far has created great enthusiasm as it is recognized the most representative group of contemporary American prints. Please let me know.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

April 13, 1935

Mr. Everett Austin  
Wadsworth Athenaeum  
Hartford, Connecticut

Dear Mr. Austin:

Some time ago you expressed an interest in the Raphaelle Peale "After the Bath" which was sold recently, sold to the Nelson Gallery in Kansas. I have now borrowed the painting for your recent exhibition.

Yesterday I brought you a painting by an artist named W. H. Harnett (1849-1892). The name of the painting is "The Faithful Colt". A photograph of this painting is being sent to you. I have also enclosed a letter from the artist and while we have not yet located the original painting, I found a record that this painting was exhibited, which I am writing to you, was publicly exhibited. The printed slip evidently cut from a catalogue reads as follows:

"W. H. Harnett"

Deceased

1849-1892

Acknowledged Head of Still Life Painting. Pease, Pennsylvania; Pinckney, National Academy of Design, New York; Institute of Art, New York. Exhibited in the Paris Salon, Royal Academy of London, also in Frankfurt and Munich.

1731 "The Faithful Colt"

This is the most extraordinary canvas we have located in all these years, aside from the one with which it can be favorably compared. "The Faithful Colt" can well be hung next to a Pierre Roy.

I have not shown this picture to anyone as I was very eager to make the first offer to you. I felt that it is the type of picture which should have a special appeal for you. If you are seriously interested, I shall quote the price. If not, will you be good enough to return the photograph as I have another museum in mind.

Sincerely yours,

Director

Edith Gregor Halpert



April 19, 1935

Mr. Henry McBride  
Hotel New York  
100 West 40th Street  
New York, N. Y.

Dear Mr. McBride:

In all the hectic rush of preparation, I overlooked to tell you of a new book of mine. The foreword is splendid and both written and illustrated with it. It is a book of art to you.

The show opened in London on Saturday and was received with so much enthusiasm that we are sure that people are as interested as they are conscious. I shall let you know when the show is to be held in New York.

Very thanks.

Sincerely,  
L. S. Moore,

Director

Edith Gregor Halpert  
etc

P. S. I am enclosing a catalogue and hope that you will forgive the error the printer made in setting one word. I was not here to do the proof-reading and regret the slip-up.

April 15, 1935

Mr. Harry G. Gonthau  
2267 Kalorama Road  
Washington, D. C.

Dear Mr. Gonthau:

The recent Gillingham exhibition to the modern American exhibition of portrait heads, of which I am enclosing, I enclose.

I have been very interested in the work, but am unable to make the necessary contacts. I hope that you and Mrs. Gonthau will visit the exhibition to see that it is a remarkable achievement in the history of this country. Perhaps you will be interested in the portrait of Jones. It is a very fine work and an obligation to purchase it unless the result would be sufficiently tempting. May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nee

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

April 15, 1935

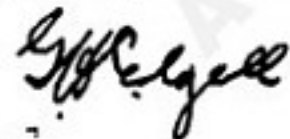
Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your letter. I shall hope soon to see you in New York. I shall be delighted to have photographs of Jane by Alexander Brook and Miss E. M. by Karfiol. I doubt if Boston could swallow Miss E. M. yet. She has had too much experience. What is more serious, I am afraid the photograph will give no idea of the beauty of the flesh painting. However, let us see.

With best regards,

Sincerely yours,



G. H. Edgell  
Director.

GHE/ESH

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THE METROPOLITAN MUSEUM OF ART  
NEW YORK

THE LIBRARY  
PHOTOGRAPH DIVISION

April 16th, 1935

Mr. Robert Laurent,  
106 Columbia Heights,  
Brooklyn, New York.

Dear Mr. Laurent:

Will you kindly supply us with a photograph of your work entitled Sophia Delza.

We would prefer this photograph in size approximately 8 x 10 inches, and unmounted.

Kindly address package together with bill to Mr. William Clifford, Librarian.

Very truly yours,

*Alice L. Felton*  
Photograph Division  
Library

ALF:MJK

P.S. We are particularly anxious to obtain a photograph of this subject as soon as possible.

*Dear Edith*  
*You told me you had an extra*  
*photo of Sophia. So could you*  
*send it to above address.*  
*Love* *Robert*

*Francis Robinson*

HUGH S. JOHNSON

April 16, 1935

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear Mrs. Halpert:

Thanks for your letter of April 6th. I am very sorry General and I have not had a chance to get over to see Nakian's exhibit as yet. We will try very hard to stop in sometime this week.

In regard to financial assistance for Nakian, why not try Secretary Ickes. They have an appropriation for artists' works. I would suggest Congress doing something but I doubt if they could put a bill through for such a thing as it is too early for them to decide what and who will make history in this Administration.

My only other suggestion would be to have their families buy the heads individually and then have these people donate them to the government.

Of all the heads Nakian made, I like the one he made of Colonel Koller of Walter Reed Hospital best. If you saw this bust and the man alongside of it you would say the same thing.

Sorry I missed you when you were in Washington.

Sincerely,

*Francis Robinson*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE COLUMBUS GALLERY OF FINE ARTS  
EAST BROAD STREET AT WASHINGTON AVENUE  
COLUMBUS, OHIO

April 17, 1935.

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
113 West 13 Street,  
New York, N. Y.

My dear Mrs. Halpert:

Thank you for your kind letter of March 25th and please forgive this delay in reply.

It was most gracious of you to send on the information through Mrs. Smith, as well as by letter.

I am already an admirer of Zorach's sculpture and I am anxious to see the pieces you have on hand. It is possible that I will be in New York sometime the latter part of May and I should like very much to have the pleasure of meeting you then.

Anticipating your acquaintance, I am

Yours very sincerely,

  
Philip R. Adams  
Assistant Director

PRA:s



JULIA D. SOPHRONIA SNOW GREENFIELD MASSACHUSETTS

My dear Mr. Walcott  
 You may recall I once  
 bought a large mourning  
 picture and I am sure  
 I am early but still.  
 Since you are here  
 I have found a few others  
 that may be of interest to  
 you.

1. Large mourning picture - 27x29 1/2
2. gilt mourning frame
- 1 1/2 white card mat on which  
 is painted name, age, & date  
 (12 yrs. 1899) of girl who embroidered  
 the picture.

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3. Same. Paintings very slightly discolored.  
Very interesting. Price \$8.00

3. Pleistocene paintings on cotton - 27 x 26.  
unframed. In excellent condition.  
Gives very good. Plum tree in  
center. Conventional new bursts  
with a few spots in corners in  
green & orange & red. I suppose of  
moss roses. Scarlet Tanager &  
Indigo birds near tree in center.  
Price \$12.50

4. Primitive genre painting in gap  
colored water colors on cream paper.  
Very colorful & gloriously quaint!  
c. 1810. Artist Eunice Phinney.  
(The this one by her is dot  
rigid.) Lady in flumed hat  
carrying something in her apron  
& basket in foreground. Man seated  
on tree stump with goats in hat.  
Church on hill - House in background.  
Trees, lakes. Juncos & Lorikeet (primitive).  
Painted by executed & quite  
meticulously so.  
Size 10 x 12 in oval.  
Framed in gilt & walnut (Victorian)  
frame - but not containing picture with  
painting. In fine condition. \$15.00

Very sincerely  
April 17 - 1935  
Julia D. D. D.



2.  
Back ground & Faces of 3  
Figures (the drinkers) Painted  
rest of picture executed in  
red ink & tetchery. Done on fine  
china Por 16. A fine piece  
in very good condition.  
Price \$35.00

2. Primitive morning Picture  
Painted in pale water colors  
on cream paper.  $10\frac{1}{2} \times 8\frac{1}{2}$   
Scene of two houses, church,  
& large trees. Large, languishing  
over a very big Fortunate  
tomb enclosed in wattle  
of painted flowers. Type of  
work seems c. 1810-25.  
O/S, outside of same cherry island



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April 18, 1933.

[illegible]

2024 - 1. 2024-2025

10,uc.

[illegible]

While we did not have our individual style copyrighted, we did not expect any gallery to flatter us to the extent of taking the design bodily. I should greatly appreciate a change in your form.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

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# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7478

Cable Address: Modernart

Director:  
Alfred H. Barr, Jr.

## Trustees

President:  
A. Conger Goodyear

1st Vice-President:  
Mrs. John D. Rockefeller, Jr.

2nd Vice-President:  
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Philip Goodwin

Mrs. Charles S. Payson

Duncan Phillips

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

April 18, 1935

Dear Mrs. Halpert:

Our Exhibition Committee

is to meet early next week for a final consideration of next year's schedule. I shall bring up the Pop Hart Memorial Exhibition at that time.

Sincerely yours,



Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

April 19, 1935

Mr. C. Powell Minnegerode, Director  
Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Minnegerode:

While I was sadly disappointed at not seeing you during my last visit I was pleased to learn that you finally went off for a rest. After the Herculean task of organizing and installing the grand Biennial Show you deserved the peaceful respite. Did you enjoy your stay in Atlantic City?

I want to thank you for making possible the Nakian show which is being received with such enthusiasm. Many of us feel that Nakian is the greatest portrait sculptor in the country and the heads could not have had a better debut than at the Corcoran Gallery of Art. They were placed beautifully and everyone in the institution cooperated to the fullest extent. We appreciate all you are doing.

I wonder whether you would make any suggestions regarding methods of disposing of these heads. Nakian has devoted almost a year of his time working under the most difficult conditions to produce a new bit of American history. Robert Straus has been most generous in seeing him through but now that the heads are completed, I feel we cannot ask Mr. Straus to continue his support. I feel that the heads should remain in Washington as they represent not only an artistic record but also a permanent monument to the men who are heading our Government today. Is there anyone in Washington who could be induced to buy the entire group at a very special price to present to the Corcoran Gallery (if you could be interested to have them) or to some Government institution?

I am so unaccustomed to this type of selling that I have no ideas on the subject but feel that something must be done to make it possible for our brilliant young sculptor to continue his creative work. It even occurred to me to write to Mr. Kaufman to see whether a fund could be created through newspaper propaganda to acquire the group.

Any suggestions which you care to give me would be of infinite value. May I hear from you?

My very best regards.

Sincerely yours,



0719- Corcoran G.  
M. x

COPY

April 19, 1935

Mr. C. Powell Minnegerode, Director  
Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Minnegerode:

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Any suggestions which you care to give me would be of infinite value. May I hear from you?

My very best regards.

Sincerely yours,

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Apr 11 19, 1935

Miss Julia D. S. Snow  
277 Federal Street  
Greenfield, Mass.

Dear Miss Snow:

The pictures described in your letter seem very interesting but since this type of material depends so much on the treatment I hesitate to make any decision purely from description.

Would it be possible to send the entire group to us on approval? we guarantee to buy something in the lot and perhaps can use all of them. I hope you can arrange to do this as I am very eager to see the material and cannot possibly get away from New York. Won't you please let me know.

Sincerely yours,

With Gregor Halpert Director  
nrc

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April 10, 1935

Mr. Philip Henshaw, Director  
City Art Museum of St. Louis  
St. Louis, Missouri

Dear Mr. Henshaw:

It is a pleasure to hear from you and the St. Louis  
Museum is planning to  
have a group of the American Impressionists, calls  
the "Impressionist Exhibition" and I am not  
sure if you have heard of it. I would do  
my best to help you in this new school.  
I doubt whether it is necessary to tell  
you the main purpose of the exhibition is  
to show the development of the Impressionist  
style.

If you would like to see additional exhibi-  
tions, I shall ask the artists to send them to  
you.

When you are ready to visit us, I will  
miss you and look forward to your next visit.

Sincerely, yours,

Director

Laura Grigor Malpert  
nrc



THE CORCORAN GALLERY OF ART  
WASHINGTON D.C.

C. POWELL MINNIGERODE  
DIRECTOR AND SECRETARY

20th, April, 1935.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

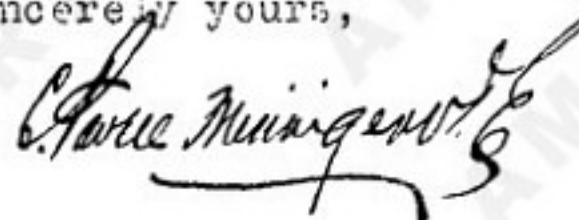
It gave me pleasure to receive this morning your very nice letter of the 19th instant. I, too, deeply regret that I was not here to see you at the time of the opening of Vakian's special exhibition. As you know, I was at Atlantic City at the time -- where it rained over a day! It was a source of great gratification to me that you and Vakian and everyone else are pleased with the presentation of the exhibition, and I am free to say that I do not see how it could be shown to any better advantage. You will be interested to know that I expect the President and Mrs. Roosevelt here late this afternoon.

With regard to the ultimate disposition of these heads, I find myself "stumped" as to making any very definite or constructive suggestion. I am not in close touch with the "powers that be" of the present administration, but inasmuch as the subjects of these heads are all men who stand so high in the administration, I am wondering if it would be possible for you to create a real interest in these heads through Secretary Ives, Donald Richberg, "Powell", Hopkins, etc. These are the men who have in their hands the distribution of many millions of dollars of Government funds.

There is no way in which I can personally reach them, but I wonder if you and Vakian could not ascertain the best method of approach.

In the hope that this suggestion may possibly be of use, and with warm personal regards, believe me

Sincerely yours,



CM:RP

Director.

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COPY

THE CORCORAN GALLERY OF ART  
WASHINGTON, D. C.

C. Powell Minnigerode  
Director and Secretary

20th, April, 1935

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

It gave me pleasure to receive this morning your very nice letter of the 19th instant. I, too, deeply regret that I was not here to see you at the time of the opening of Nakian's special exhibition. As you know, I was at Atlantic City at the time -- where it rained every day! It was a source of great gratification to me that you and Nakian and everyone else are pleased with the presentation of the exhibition, and I am free to say that I do not see how it could be shown to any better advantage. You will be interested to know that I expect the President and Mrs. Roosevelt here late this afternoon.

With regard to the ultimate disposition of these heads, I find myself "stumped" as to making any very definite or constructive suggestion. I am not in close touch with the "powers that be" of the present administration, but inasmuch as the subjects of these heads are all men who stand so high in the administration, I am wondering if it would be possible for you to create a real interest in these heads through Secretary Ickes, Donald Richberg, Tugwell, Hopkins, etc. These are the men who have in their hands the distribution of many millions of dollars of Government funds.

There is no way in which I can personally reach them, but I wonder if you and Nakian could not ascertain the best method of approach.

In the hope that this suggestion may possibly be of use, and with warm personal regards, believe me

Sincerely yours,  
(signed)  
C. Powell Minnigerode  
Director

CPM:RP

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April 22, 1935

Mr. Alfred Barr, Jr., Director  
Museum of Modern Art  
11 W. 53rd Street  
New York, N. Y.

Dear Mr. Barr:

I have just received your letter of the 17th inst. regarding the matter of the O'Keefe "Barns".

Very soon after I received your letter, I had a talk with the Board of Trustees. They have decided to invite the artist to return to the Museum and to return the "Barns" to the collection. It is too late to make the same point as in your letter.

Since the artist is still in the country, perhaps it could be arranged to have the "Barns" returned to the collection without it being necessary to have been reached.

I have no other opportunity to see the "Barns" Color Exhibition. I have just received your letter and I am attempting to work out the exchange of the "Barns" for the O'Keefe "Barns". I am sure that it will be possible to work out some other arrangement.

In any event, I am afraid we shall have to let the matter slide unless some other generous art lover decides to present the O'Keefe "Barns" to the Museum of Modern Art.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



April 29, 1935

Mr. William Milliken, Director  
Cleveland Museum of Art  
Cleveland, Ohio

Dear Mr. Milliken:

I am sorry I scared you so with my recent letter regarding the paintings Miss Burchfield selected for your forthcoming exhibition.

In view of the fact that you are not prepared to take on any rental expenditure on your fixed budget, I have convinced the artists that this stipulation should be waived. However, I sincerely hope - while we are not tying you down specifically - that you will consider one of the many fine paintings in the group for your permanent collection. In all our experience with Cleveland, only one picture was purchased from an exhibition and now that all the artists' babies need new shoes perhaps our turn will come again.

Frankly, I do not want to be mistaken for a Crusader, or what is even worse a martyr, but conditions are so difficult that we have to turn to museums for support. The collectors in the upper brackets have suddenly stopped buying - some in revolt against the New Deal, others because of high inheritance and gift taxes. In any event, whether they explain the reasons or not, there has been a drastic change with few exceptions. Through reduced prices, we have developed a new clientele of smaller buyers and the P.A.P. has contributed greatly toward this increased interest among a less exclusive public. I know how hard you work on the latter and how much you have contributed to American art in all that you have done. That is why I am writing you in this vein. I am sure you will understand how very important it is for us to carry on by means of the help received from institutions like the Cleveland Museum which lead the way. If either by stretching the American fund or by getting some public spirited citizens you can purchase several pictures from the show this year, I am sure it will help to swing the pendulum in the right direction. American artists must live while they produce their fine works of art and I look to you for a helping hand. The consent will be sent to you shortly and you will note that we are omitting the rental and sale guarantee clause. Incidentally, I notice that the Louche was not included. Did Miss Burchfield see "Jane and Tuffy" at the Corcoran and if so do you plan to have that added to your list?

My best regards.

Sincerely yours,

Edith Gregor Halpert

Director

April 23, 1955

Mr. Arthur Hays Sulzberger  
5 East 80th Street  
New York, N. Y.

Dear Mr. Sulzberger:

Several days ago my attention was called to the fact that Mr. Ochs had expressed a desire to have a portrait bust made of Dr. J. Bentley Squier.

I should very much like to call your attention to an American sculptor who is considered today the leading portraitist in the field. The enclosed catalogue lists his ten recent portraits which are creating intense interest throughout the country. Your Mr. Graves took several photographs for reproduction in the Photogramme section. Mr. Jewell is well acquainted with the sculptor's previous work and has written about it with great enthusiasm.

We plan to have the exhibition transferred from Washington to this gallery the latter part of next week. I hope that you will visit the show so that you may judge the high quality of Mr. Nekian's work - particularly in the field of portrait busts. Incidentally, he recently completed a portrait of Colonel Keller, surgeon, at the Walter Reed Hospital in Washington. This sculpture was commissioned by General Johnson who is delighted with the results.

I do hope that an American sculptor will be selected to portray a famous American physician and that you will feel convinced after seeing the Nekian sculpture that he is the man for this important commission.

I look forward to the pleasure of meeting you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



G.D. Thompson  
R.M. Taylor  
Winthrop B. Brown  
Samuel H. Teresi  
F.W. Bailey

# Thompson & Taylor Company

Union Trust



Building

Court 3600

Pittsburgh, Pa.

April  
23rd  
1935

Mrs. Edith Halpert  
Downtown Gallery  
113 West 13th Street  
New York City

My dear Mrs. Halpert:

Thanks to you and your "Family". I had a perfectly swell time while in New York.

Told Mr. Armstrong that I bought him "Koppers Company" for \$20.00, and he seemed pleased. I suggested that he order additional Prints for Christmas presents. So in writing him be sure to mention the number of Prints available. On a separate sheet you will find a list of Officers of the Koppers Gas & Coke Company and its subsidiaries. As suggested, you might write them a letter about the Print, stating that it can be seen in Mr. Armstrong's office. For that reason you had better send it framed so he won't allow it to lay around.

Don't forget my subscription to the magazine "Art". Also tell Stuart Davis to send me any back copies of the "Art Front" which he may have. Also take care of the Peggy Bacon volume. And while itemizing "don'ts" and "do's", remember what I told you about Sheeler including my willingness to buy him two theatre tickets.

I liked the Kuniyoshi and Gross Sketches in the Art Front, and would like to have them if I could afford it.

Will be looking forward to the receipt of the "Analogous Emblem".

Keep me posted on any happenings. Also dig me up a good Kuniyoshi. I can't use the one I have, but wouldn't want to disappoint him by not buying something of his. Of course the "Japanese Toy Tiger" is the painting for

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-2-

4/23/1935

Mrs. Edith Halpert

me, but I don't see how I could afford it unless he makes a real price reduction, with a dollar down and etc. If he cares to do this, I'll give him a one or two-year repurchase agreement should he find someone willing to pay more.

With kindest regards, I am

Yours sincerely,

G.D. Thompson

G.D. Thompson  
mm

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April 27, 1935

Mr. William Gosline, Jr.  
Toledo Museum of Art  
Lorree Street at Schlotwood Avenue  
Toledo, Ohio

Dear Mr. Gosline:

I have hesitated to reply to your letter as once again I feel rather embarrassed.

I am sure that I will give you sufficient reasons to convince you that the artists are not unjust to the museums in asking for this rental fee. However, since you have already had some communication with the two museums which have most recently made arrangements for exhibitions to be held in the near future, stating that I will waive the rental fee stipulation. I am going this because I feel that the other dealers who had been so insistent on this matter in arranging exhibitions have since changed their minds. Unusually, I do not want to be the exception and collect the arrangement because universal in this country we shall abide by the rule of the majority.

Therefore, if you still wish to have the same things selected - Broek, Halpert, Hirsch, Karpf, Kunikoshi and the other - I am prepared to send them to you on the date specified. I will also be glad to send you the two C'Keeffes and the Marin for your consideration. We have recently sold the "New Mexican Landscape" by J'Keeffe, which you may recall. The Springfield Museum purchased it for the permanent collection.

I do hope that you will come in to see us when you are in town. I should very much like to go into fuller details explaining why the rental fee was considered. Coming in daily contact with the artists as I do and knowing their immediate difficulties I am usually in a position to know just how badly even the small rental fee is needed by them, if they are to go on working. There has been a great change among the buyers in the upper brackets and in spite of the great national movement in art we have been obliged to depend more and more on the public institutions. We hope, of course, that this drop in private sales is a temporary one and that the inheritance and gift tax resentment will not continue to effect the living artists. In the meantime, we are making every effort to get assistance from museums which have aided so materially in raising our present standards and in bringing about this great interest in native art. May I hear from you?

Sincerely yours,

Director

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April 23, 1935

Mr. M. Everett Austin, Jr., Director  
Wadsworth Athenaeum  
Hartford, Connecticut

Dear Mr. Austin:

As we have never succeeded in placing one of our pictures at the Wadsworth Athenaeum, I am making you the most tempting price possible. We were fortunate in obtaining the canvases at a low figure and I am giving you the advantage of a real "buy".

I have set the price of \$475 on the "Faithful Colt" by Barnett. As I mentioned in my previous letter, it is the first painting of this type we have come across since the famous Raphaelle Peale which of course sold for many times this figure.

I should greatly appreciate a prompt reply as I expect someone in the latter part of the week who has an interest in this type of material.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



April 24, 1935

General Hugh Johnson  
Adams Building  
1355 F Street, N. W.  
Washington, D. C.

My dear General Johnson:

May I take this opportunity to thank you for your interest in Heuben Nakian, one of the most gifted sculptors of our time. From what he told me I realize that you have it in mind for him to make some of the sitters.

I am very eager to see a complete group of portrait heads shown at the Department of the Interior, as so few people in Washington who recognize the artistic quality of his work are able to see them, being restricted to the gallery, where, unfortunately, they are by tenth rate sculptors of first rate politicians.

The show is to be held at the Department of the Interior, opening on May 1st. It is a very important show, and it is impossible to have a larger public exhibition of the work of Nakian. It is unfortunate that he is in financial straits. He has been very busy, and he has not quite a period but he has been very busy, and he has not quite a period but he has been very busy. If I could get an expression of interest from the President, it would be possible to have Mr. Nakian to make the portrait of the President and to present it to the White House (if that is desirable) or to one of the museums in Washington. I am very anxious to see the show at this gallery where I shall be on hand personally during the entire period. In the meantime, it occurred to me that some of your best interest and keen on discussing of the artistic elements in the portrait sculpture by Nakian, and I am sure that you will help until we have an opportunity to actually place the heads.

Miss Robinson wrote me recently regarding the portrait of Colonel Keller, mentioning that it was a superb piece of work. A portrait of this type (cast in bronze) would normally sell for \$2500 and in many cases at \$5000. In his enthusiasm for you, Mr. Nakian, I know, wished to make a gift of this portrait, but at this moment when he is in such desperate straits would you consider making some payment in addition to the sum you have advanced for casting. Just as soon as some money is raised, through the sale of his other examples, Nakian would refund whatever advances you have made so that he may keep his original promise of presenting the portrait.

I am writing this letter entirely on my own initiative. Nakian has no

General Hugh Johnson -2

April 24, 1935

idea that I am doing this and I feel that he would be distressed if he did, but when circumstances are so desperate, I feel obliged to make this appeal.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

P. S. Nakian's address is 1740 K Street, N. W.



6119. Corcoran  
N.

COPY

April 24, 1935

Mr. C. Powell Minnegerode, Director  
Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Minnegerode:

Thank you for your letter. It was so good to hear from you. With all your connections in Washington it seems to me that you could have made arrangements with the Weather Bureau to give you sparkling sunshine while in Atlantic City. You really should be better. However, I hope that the rest made up for the rain.

I am very eager to know the reaction of the President and Mrs. Roosevelt. Did they like the Nakian heads? If I could have some expression to that effect, it may be possible to sell the group to a New York admirer of the President and the "New Dealers". It is so difficult for the public to recognize the aesthetic value in portraits. They are so greatly influenced by their own idea of what the person looks like. If it were possible to separate the idea of glorification in a portrait from the artistic value, life would be very simple for the artist.

Following your suggestion I shall write to Secretary Ickes and a few of the other dignitaries in the hope that something can be done for this sculptor who is having a very difficult time getting on.

Sincerely yours,

Director

EDith Gregor Halpert  
nrc

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April 24, 1937

Mr. C. Powell Minnegerode, Director  
Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Minnegerode:

Thank you for your letter. I am so glad to hear from you. With all your connections in Washington it is going to be a job for you to make the arrangements with the other members to give you sparkling swimming suits in Atlantic City. You really should be better. However, I have lost the rest of my health.

I am very sorry to hear that one of the President and Mrs. Roosevelt. Did they like the Makian by the way? If I could have seen them I would have that effect, it may be possible to get the group to a New York edition of the "New York Times" the "New Dealer". It is so difficult for the public to recognize the aesthetic value in portraits. They are so greatly influenced by their own idea of what the person looks like. If it were possible to separate the idea of glorification in a portrait from the artistic value, life would be very simple for the artist.

Following your suggestion I shall write to Secretary Ickes and a few of the other dignitaries in the hope that something can be done for this sculptor who is having a very difficult time getting on.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

*Sulzberger*  
The New York Times  
Times Square

EXECUTIVE OFFICES

April 24, 1935

Dear Mrs. Halpert:

I have your letter of April 23rd respecting the portrait bust of Dr. J. Bentley Squier referred to in Mr. Ochs's will.

Certain commitments in connection with this have already been made which may or may not be final. Pending that determination I will be glad to keep Mr. Nakian's work in mind.

Faithfully yours,

*Ann Taylor Sulzberger*

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

AHS:H

THE CLEVELAND MUSEUM OF ART  
CLEVELAND, OHIO, U.S.A.

STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

April 25, 1935.

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith Gregor Halpert, Director,  
The Down Town Gallery,  
113 West 13th Street,  
New York

My dear Mrs. Halpert:

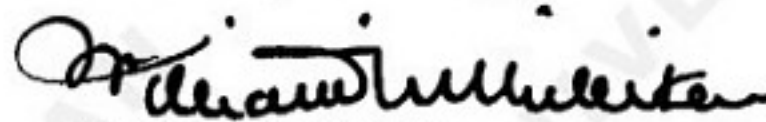
Thank you very much for your letter. I must say that I was much disturbed because of budgetary problems which have, as the English say, "got my wind up". I have turned the matter which concerns the exhibition over to Mr. Francis and Miss Burchfield to answer and they will get in touch with you immediately. We greatly hope that some sales can be made.

You will be interested to know that we had a new idea in relation to our Cleveland artists' exhibition which opened on Tuesday night. Tuesday afternoon we had a preview for patrons - those who had purchased anything in the last three years - and we sold sixty-four items for \$2,500.00. Next year only those who buy this year will be invited to the preview. The result at the opening reception, where we had 3,000 people, with many sales already made, was very successful psychologically.

Of course that kind of mass buying can only be done at local shows where local enthusiasm is aroused and the level of price is low, but the level of quality is amazingly high. I am certain no other city in America except New York could put on shows of this quality.

Thanking you again for your letter and for your appreciation of our difficulty, I am,

Yours very sincerely,



William M. Milliken  
Director

WMM:MM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**THE CORCORAN GALLERY OF ART**  
**WASHINGTON D.C.**

**C. POWELL MINNIGERODE**  
DIRECTOR AND SECRETARY

26th, April, 1935.

Mrs. Edith Greer Halpert, Director,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

It was a pleasure to receive this morning  
your letter of the 24th instant.

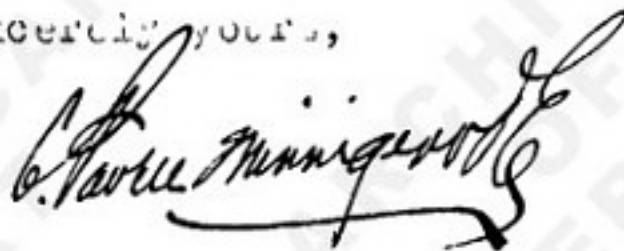
I wish it were possible for me to give you  
the reaction of the President and Mrs. Roosevelt  
with respect to Makian's exhibition. They were  
here late last Saturday afternoon, and spent over  
an hour in going through our American Exhibition  
and in also examining the tableds by Makian. It  
so happens, however, that Mrs. Roosevelt brought  
with her quite a number of friends and guests,  
and there was really no opportunity for me to get  
any definite or specific expression from the Presi-  
dent as to his reaction. He did, however, see each  
one of these heads, and was interested in the exhi-  
bition.

Mrs. Roosevelt spoke of the strength of Makian's  
work. To this I am sure that you will distinctly  
attribute visit to the Gallery. After hours, I wish  
that you do not make any public statement with respect  
to the information given in this note.

I am glad that you have written to Secretary  
Tolson and some of the other objects and feel that  
this is the best means of approach.

With cordial regards,

Sincerely yours,



Director.

C. P. M.

6219.1  
C. P. M. X

COPY

THE CORCORAN GALLERY OF ART  
WASHINGTON, D. C.

C. Powell Minnigerode  
Director and Secretary

26th, April, 1935

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

It gave me pleasure to receive this morning  
your letter of the 24th instant.

I wish it were possible for me to give you  
the reaction of the President and Mrs. Roosevelt  
with respect to Nakian's exhibition. They were  
here late last Saturday afternoon, and spent over  
an hour in going through our Biennial Exhibition  
and in also examining the ten heads by Nakian. It  
so happens, however, that Mrs. Roosevelt brought  
with her quite a number of friends and guests,  
and there was really no opportunity for me to get  
any definite or specific expression from the Presi-  
dent as to his reaction. He did, however, see each  
one of these heads, and was interested in the exhi-  
bition.

Mrs. Roosevelt spoke of the strength of Nakian's  
work. In view of the fact that this was distinctly  
a private visit to the Gallery, after hours, I ask  
that you do not make any public statement with respect  
to the information given in this note.

I am glad that you have written to Secretary  
Ickes and a few of the other subjects, and feel that  
this is the best means of approach.

With cordial regards,

Sincerely yours,

(signed)

C. Powell Minnigerode  
Director.

CPM:RP

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR., PRESIDENT    BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

April 25, 1935

Mrs. Edith Gregor Halpert  
Downtown Gallery  
113 West Thirteenth Street  
New York  
N. Y.

Dear Mrs. Halpert:

I very much appreciate your nice letter of the twenty-third and we shall, of course, be delighted to have the six paintings for our summer exhibition; also to have you send the two O'Keeffe's and the Marin for our consideration.

Hope I have not appeared disagreeable or over insistent in this correspondence. There was certainly no desire on my part to be purely argumentative or even to break down your resistance on the subject. I did know however, the attitude of most museums and I also know that no other dealer had brought up this question in my contacts; therefore I hated to see you standing alone or your artists suffering from a natural reaction. I know you wanted to help them out but I could not exactly see how you were doing so under the circumstances.

Frankly I liked you and I confess further to a sentimental appeal in seeing a smart woman representing smart artists and running a smart gallery. I am so glad that this is straightened out from your standpoint as well as our own.

Will certainly call on you the next time I am in New York and we can then discuss the matter in more detail. In the meantime I thank you for your patience.

Will send you shipping directions on the summer show pictures early in the month. The O'Keeffe's and the Marin you can forward any time that it is convenient.

With kindest regards, believe me

Sincerely yours,

*William A. Gosline, Jr.*

WAG:HBL

President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 30, 1935

Miss Grace McCann Morley, Curator  
San Francisco Museum of Art  
San Francisco, California

Dear Miss Morley:

Thank you for the catalogue of your current exhibition. It is the handsomest catalogue I have seen and I want to congratulate you on so splendid a job. The artists are delighted with their copies and greatly appreciate your thoughtfulness.

I am glad to hear by the way that the exhibition received and also that the artists' own paintings will remain in San Francisco. It is very good that the museum is becoming so much more interested in living American artists. Possibly the "Public Art" is partly responsible for the increased public enthusiasm in native art. The painters and sculptors have helped so in this movement, by loaning their very best works to exhibitions. Of course you are also having to do all this possible work and you have been doing it to encourage public interest.

Since the paintings we sent you represent the artists at their best and since the prices have been priced especially low, because of present economic conditions, I feel that it is an excellent opportunity to acquire first-rate examples by the leading American artists at figures far below the boom period prices.

If your budget does not permit it, is it not possible to get some public spirited persons to make a contribution to your museum?

Biographical notes are enclosed on Douche, Likovskiy, Fiene, Goldthwaite, Hirsch, and Katherine Schmidt - artists whose pictures were obtained through this gallery.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

April 30, 1955

Mr. Horace M. Swope  
4466 Westminister Place  
St. Louis, Missouri

Dear Mr. Swope:

Thank you for your letter. I am so glad that you understand the Jones situation. The Joneses are always in the spot, being called gold-diggers by collectors and snobs by the artists. Some day I shall have to write a book on the situation of the artist. It will break everyone's heart, I am sure, as the misunderstood husband cannot hold a candle to the misunderstood wife.

It is too bad that you are not in town to see the art show. The situation is becoming so funny that it is almost like a farce. These days, the art world is a very strange place. I have seen a statement "that his painting is a masterpiece (how do you know?) but are carried by their own publicity." It is a pity that the great American artist is being pushed into art. How quickly J. G. Brown can change his mind. He can realize that every mediocre folk are not artists. He can realize that the stand-examples from the survivors are not the best, but the best of the subject matter.

Your suggestion that the artists are not being paved roads throughout the country is a little one. By now, the artist "Death on Ridge Road" at every dangerous intersection and Benton his minstrels along safe, dull comic roads. Frankly, the issue is becoming somewhat boring and rather painful too. With all the artists who take painting and quality, it is sad that some critics, museum officials, and collectors are switching the direction of American art toward ancient and dated subject matter. I have talked to several magazine publishers and children's book publishers all of whom stated that a good book belongs in their category, if he did his job a little bit better. However - thank the Lord there are still some painting, critics left and the good artists are still eating, with an occasional drink on the side.

Are you planning to come on east with Mr. Rogers. I suppose he will attend the museum directors conference. I do hope you will come to town soon again. It is such a great pleasure to see you.

Sincerely yours,

Director

Edith Gregor Halpert  
arc



April 30, 1937

Mr. G. D. Thompson  
Union Trust Building  
Court 2600  
Pittsburgh, Pa.

Dear Mr. Thompson:

The last two weeks have been so busy in this part of town that I have had no opportunity to attend to my correspondence. A few sales and everyone is so busy. It can possibly be due to my slight sales pressure not being so much as a low demand problem it is.

I want to thank you for the one line I received from you here. Charles Wheeler has been a big help to you and he will know in a few days if you are coming to visit so he will show you that he is not out too. Some of the boys are not accustomed to such things.

Following your suggestion, I told to the boys a list of the Koppers Company boys. I expect to start out the edition any minute. The Armstrong painting, beautifully framed, was sold last week and I do hope he keeps it as a reminder. I have been specially for him. I kept in your subscription for the magazine, American Magazine of Art, and have also asked Stuart Davis to take care of the "Art Front". Let me know if you are coming in shortly to attend to her book which will be mailed to you promptly.

You may hear regarding the Kuniyoshi and Gross sketches directly from the "Art Front" editor who can give you more information regarding the price etc.

Answering your letter in proper sequence, I want to tell you that the Davis was shipped today. The show was extended through Monday and we did not wish to remove the picture as we had no substitute that was as fine. I hope you will enjoy the picture. Stuart is rather sad at parting with it but needs the money so badly that he did not get too hysterical about the great reaction I made in price. I told him that you would make up for it some time in the near future when you have more available funds and when you see a more expensive canvas.

I am sorry that you decided not to keep the Kuniyoshi. I still maintain that it is one of his outstanding canvases and well worth the small investment of a lamp to give it the proper lighting, even in its present position. Suppose you let me know what you are prepared



The Museum's collection of Japanese art is one of the most important in the world. It is a collection of the finest Japanese art of the last two centuries. It is a collection of the finest Japanese art of the last two centuries. It is a collection of the finest Japanese art of the last two centuries.

Mr. D. D. Thompson - 2 April 30, 1935

to pay for his "Japanese Toy Tiger and Odd Objects". The regular price of it is \$1500 as you know. At this time of the year I do not know just what he will do but let me have your expression first.

In the meantime, I want to remind you of the Pascin painting which is so rare a buy that I think it is well worth pawning your gold watch and chain to make an initial payment on it. The Pascin estate wants money and therefore consented to this great reduction, making the price of \$250 for one of the most important paintings by one of the most important artists internationally. I would not advise you to take it if I did not feel that it is both an outstanding example and a rare bargain. Let me know while the boys are still willing.

My best regards. I hope that you will pay us another visit soon. Please remember me to Mrs. Thompson.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

April 30, 1936

Mr. William A. Gosline, Jr.  
Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo, Ohio

Dear Mr. Gosline:

I am sending you a list of the pictures selected for the exhibition. I am enclosing a list of the pictures which are being shown at the Toledo Museum of Art. I have some shipping charges to be paid for the pictures from Cincinnati to Toledo. I am enclosing a check for \$10.00 for the pictures which are being shown at the Toledo Museum of Art. I would suggest that you write to the artist and I shall do likewise, releasing the pictures for shipment. Please let me know.

We have instructed our artist to send the two O'Keefe oils and the painting of the Toledo Museum. These are being sent to you on approval as requested. I am so glad that you will have an opportunity to see these paintings again. Pictures look so different when viewed together and so much more interesting when viewed separately. I do hope you will like one of these well enough to keep permanently.

As you may have occasion to spread out the publicity on the artists invited for the exhibition, I am enclosing biographical notes on the six painters to be included in the show and also on Marin and O'Keefe.

I do hope that I shall have the pleasure of seeing you soon again.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

May 1, 1935.

Dear Mrs. Harpert:

I've scraped up another five hundred so as deducted from my Marin "Circus" account, leaving me still \$500 in the red. Is that right?

Incidentally I like the pictures better all the time, which is saying a lot as you know how much I liked it in the beginning.

I'm afraid I shan't get to New York until I sail for Europe late in June. Will you be there then? I hope so and that we can meet. With all best wishes.

Cordially,

Robert Tannahill



ARTS COMMISSION  
EDEL S. FORD, PRESIDENT  
ALBERT KAHN  
ROBERT H. TANNAHILL  
EDGAR B. WHITCOMB  
COMMISSIONERS

**THE DETROIT INSTITUTE OF ARTS**  
OF THE CITY OF DETROIT

W. R. VALENTINER  
ART DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

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May 2, 1935

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

On the eve of his departure for Europe, Dr. Valentiner has turned over to me your letter of April 22 with reference to a folk-art exhibition.

I have discussed it with Mr. Tannahill and we both think it will be an excellent exhibit for the early fall. October would seem to be the best time for us, but we are not quite sure that we could do it at this time as we have made tentative plans for another exhibit. Would this be a good month for you? If we could work it out, we would like it very much.

Cordially yours,

*Clyde H. Burroughs*  
Secretary

chb:er

May 2, 1955

Mr. Edgar M. Glavin, Jr., Director  
FBI, Bureau of Investigation  
Washington, D.C.

Dear Mr. Glavin:

I am writing you regarding my visit to Springfield. I also I could get from New York to Springfield to see the exhibits look in person at the environment. I am very active in the gallery make it possible for me to leave.

I have also received one letter from the reproduction of the photograph of the photo. In-  
cidentally, I am going to send me three copies of the photograph of the photo. I am going to give one to the photo of the photo of the photo.

Now is the photo of the photo being received. I hope you are having success with it and look forward to seeing you in the near future.

Sincerely yours,

Director

Edgar M. Glavin, Jr.  
nrc

## M.H. DE YOUNG MEMORIAL MUSEUM



GOLDEN GATE PARK - STATION "M"  
SAN FRANCISCO - CALIFORNIA

May 3, 1935

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
113 West 13th Street,  
New York, N.Y.

Dear Mrs. Halpert:

We are preparing an important exhibition of American Painting from the 18th century to the present day, to be held during June in the M. H. de Young Memorial Museum, Municipal Museum of San Francisco. Inasmuch as this exhibition will give the people, not only of San Francisco but of a considerable section of the West, their first opportunity to become acquainted with the great art of our country, it is our endeavor to assemble a truly comprehensive collection of the highest artistic standard. We have been fortunate enough to find the fullest understanding on the part of the great Eastern institutions for the significance of such an enterprise and their most generous help in sponsoring it. Thus, the Metropolitan Museum in New York, the Museum of Fine Arts in Boston, the Detroit Institute of Arts, the Art Institute of Chicago, the Pennsylvania Museum of Art and the Pennsylvania Academy of the Fine Arts in Philadelphia, as well as numerous collectors and dealers from all over the country, have promised us the loan of some of their finest paintings.

Knowing that you represent some of the most prominent of the contemporary American artists, we wonder whether you also would be willing to contribute. As the opening date of June 7th is drawing near, I should appreciate hearing from you at your earliest convenience, preferably by air mail, whether we can count on your cooperation. The best solution would be for you to send me photographs, together with the necessary information, of such pictures as you consider of outstanding importance and would be willing to lend us. I might mention that we are going to have a large loan (about 170 items) from the Whitney Museum, which contains examples of nearly all the painters that you represent. As you are undoubtedly familiar with the possessions of the Whitney Museum, you can perhaps best judge yourself which of your own pictures might be more representative of the particular artists. I am thinking, for instance, of Kuniyoshi whom we have so far only in a relatively unimportant landscape. But knowing of your excellent taste, I would confidently leave it to you to choose a group from which we may make our final selection.



H. H. DE YOUNG  
MEMORIAL MUSEUM

Mrs. Edith Gregor Halpert, Director - 2

May 3, 1935

Assuring you of my sincere gratitude for any cooperation you  
may give us, I am

Very sincerely yours,

*Walter Heil*

Walter Heil,  
Director.

WH:HR

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May 7, 1935

Mr. Charles Sawyer, Curator  
Addison Gallery of American Art  
Andover, Massachusetts

Dear Mr. Sawyer:

It will be entirely reasonable to have Ludworth call for the two Karfiol water colors mentioned in your letter of May 2nd. I shall also include Karin's "Blue Sea, Grotch Island". The examples I referred to in my letter is a magnificent New York subject that is so entirely different in concept that I do not think it would be advisable to substitute for the picture you originally selected unless you have an opportunity to see it in advance. Will you also be good enough to let me know which of the two Dickinson's - the Still Life or the Landscape - you wish to have me send for consideration. I shall be glad to send it on in spite of the fact that the picture cannot be included in the exhibition. As soon as I hear from you, I shall send you a consignment list with the prices and insurance incorporated.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

no 5/7/55

My dear Mrs. Harpert

If by any chance you are  
in Philadelphia before the  
closing of my exhibition at  
the Art Alliance. I should  
be very glad to have the pleasure  
of meeting you.  
I know the present showing  
at the Downtown Gallery is  
a pretty busy to me and  
wished I could have met you  
at that time - a number of the  
artists represented are known  
to me personally, altho' it is



Sometime since I have  
lived in New York, and  
I would like very much  
to have you see my recent  
work which has not been  
shown in your city.

Sincerely yours  
Helene Lengerich

May 1st  
Bryn Mawr Pa



## AMERICAN ART DEALERS ASSOCIATION, INC.

9 EAST 57TH STREET  
NEW YORK

THE GASSON GALLERIES  
EHRICH, NEWHOUSE, INC.  
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OTTO M. TORRINGTON . . . . . *President*  
JOHN LEVY } . . . . . *Vice-Presidents*  
ARTHUR KOCIAN }  
C. HENRY KLEEMANN . . . . . *Treasurer*

C. W. KRAUSHAAR ART GALLERIES  
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LILIENTHAL GALLERIES, INC.  
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~~HENRY REINHARDT & SON, INC.~~  
TILDEN-THURBER CORPORATION  
WILDENSTEIN & CO., INC.  
LOUIS A. WUERTH

The annual meeting of the American Art Dealers Association was held at headquarters at 9 East 57 Street New York on Tuesday evening May 7, 1935 at 6 o'clock P.M.

Present: Messrs. McDonald, Milch, Torrington, Thurber, Macbeth, Wunderlich, Kleemann, Price, Hartung, Katz, Von Groschwitz, Levy, Reinhardt, and Grant.

The minutes of the previous meeting were read and accepted. President Mr. M. A. McDonald reported that no meeting had been held during the last year because of lack of funds. He called attention to the need of obtaining new members, clearing up old accounts and obtaining funds for the Association.

The Secretary reported that there had been a number of inquiries regarding the work of the Association and that the Art Service Bureau had been continually referred to by the Frick Library, newspapers and so forth.

The Treasurer reported the balance in bank to date as \$139.71.

Membership Committee reported that no new members had been proposed.

Committee on Publicity and Advertising reported no new activities for the year.

The Committee on the Code reported that only a few Associated members had paid their proposed costs of the Code.

It was moved, seconded and carried that the costs of the Code should be prorated between the members and Associates and that no charge be made to those members who had paid their dues for 1931.

Mr. Kleemann for the Committee on etching exhibition reported collections of \$97.60 to date.



By motion of Mr. Macbeth, seconded and carried, the Secretary was ordered to cast one ballot for the election of the new officers.

Mr. Otto Torrington	President
Mr. John Levy	Vice President
Mr. Arthur Kocian	Vice President
Mr. C. H. Kleemann	Treasurer
Mr. Walter M. Grant	Secretary

Mr. McDonald announced the election of these officers.

Mr. Torrington took the chair and read the following statement:

Gentlemen:

It is an honor which I fully appreciate to be again chosen as president of the American Art Dealers Association.

On behalf of the Association, allow me to express to the outgoing president and officials our gratitude for their services under difficult conditions. Our continued existence is due to them and to the loyal support of the members.

The times are changing and we may hope for conditions a little better for all of us. I hope with your assistance the next year will be productive. I believe the time is ripe for an aggressive campaign for fine art in America.

We would greet with enthusiasm an appropriation of 4 billion dollars for culture in America—but jesting aside, the interest in fine arts has never died, only monies have failed. Those of us who at great personal sacrifice have carried on establishments endowed alone by us, without assistance from man or government subsidies, must reap encouragement and go forward with sane and fine American art.

\*\*\*\*\*

It was moved, seconded and carried that the new Treasurer be authorized to take over the account at the Bankers Trust Company and the Secretary be ordered to fill out the necessary papers authorizing his signature to the checks.

It was moved by Mr. Macbeth and seconded by Mr. Milch and carried that besides the expense of telephone of \$7.50 per month in the Secretary's office, the further sum of \$10.00 per month for rental be paid during the current year.

The resolution was offered, seconded and carried that members having books of 1931 unpaid, return those on hand and be asked to pay for the balance charged against their accounts. Mr. Kleemann was appointed a committee of one to see that this resolution is executed and make the best distribution possible of the unsold balance returned to him.



The resolution was offered, seconded and carried that the Code Committee of Mr. McDonald, Mr. Macbeth and the Treasurer Mr. Kleemann be appointed a committee of three to work out a fair distribution of Code Costs.

Resolution was made seconded and carried that the Treasurer collect dues now outstanding including the season 1931-32 and the special dues of \$10 for the season 1934-35.

It was resolved by Mr. Macbeth seconded by Mr. Milch and carried that in view of the dissolution of the partnership of Kleemann-Thorman Galleries their dues for 1931-32 be put at \$50.00.

It was moved by Mr. Price seconded by Mr. Thurber that the dues starting 1936 be established at \$30.00 for that year and the amendment to this effect be sent to members to be voted on at the meeting in October 1935.

Motion to adjourn was carried and the next meeting will be the first Tuesday in October at the Grant Gallery at 9 East 57 Street.

\*\*\*\*\*

Amendment to the By-Laws, Article VI—Dues

The dues beginning January 1, 1936 shall be \$30.00 for each member of this Association payable annually in advance. Additional funds may be levied for special purposes by a vote of four-fifths of the members present at a stated meeting.

This amendment is subscribed to by Messrs. Price, Thurber, and Macbeth. It requires a vote of 2/3 of the members present or represented by proxy or mail vote at the meeting on the first Tuesday in October 1935.

TRUSTEES: WILLIAM W. CROCKER, President • TIMOTHY L. PFLUEGER, Vice-President • LAURANCE I. SCOTT, Secretary • WILLIAM L. GERSTLE, Treasurer  
WALLACE M. ALEXANDER • ALBERT M. BENDER • ARTHUR BROWN, Jr. • GEORGE T. CAMERON • MORTIMER FLEISHHACKER • CHARLES KENDRICK • KENNETH R. KINGSBURY  
WALTER S. MARTIN • ROBERT WATT MILLER • JOHN FRANCIS NEYLAN • ROBERT GORDON SPROUL • EDGAR WALTER • GRACE L. McCANN MORLEY, Curator

**SAN FRANCISCO MUSEUM OF ART**  
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION  
WAR MEMORIAL • CIVIC CENTER • UNDERHILL 0336 • SAN FRANCISCO • CALIFORNIA

May 7, 1935

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
113 West Thirteenth Street  
New York City

My dear Mrs. Halpert:

I am very much pleased that you think so highly of our catalogue. It is always interesting to do something different.

The Carnegie has been of very great interest indeed to our public here, and we have had over thirty-eight thousand visitors for it. I feel that having so representative a showing of the Americans added greatly to the interest of the whole exhibition.

I wish very much that I might keep a number of the paintings you sent us here, but at the present time we feel that it is more important to devote all our available funds to giving excellent loan exhibitions, rather than to making any acquisitions. In other words, we are eager to build up public interest by showing many good things, with the idea that it will mean more to us and to Art in general in the future than any number of immediate acquisitions.

Thank you for the bibliographical notes of the artists. I am filing these with great interest.

The paintings will be returned to you in the same way in which they were brought out, just as soon as we can dispatch them.

I expect to be in New York late in May, and shall then look forward to the pleasure of meeting you and discussing possible future exhibitions.

Sincerely yours,

*G. L. McCann Morley*  
G. L. McCann Morley, Curator

GLMcCM S

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May 7, 1935

Mr. Robert T.annahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

Many thanks for your check. I am so glad that "The Circus" gives you so much pleasure. I do not think Stieglitz is wrong in considering it the most important oil by Marin and naturally one of the finest pictures produced by anyone. A painting of that kind should be lived with and it is unfortunate that people are still timid about one of our greatest artists. I often wonder how Mr. Ford likes his water color. Detroit certainly has more discriminating collectors per capita than any other city. The general taste in this country is still at a low ebb and all this hoopery publicity about the American scene is so derogatory to the development of taste. If it were only possible to separate painting from literature, life would be much simpler.

I believe I wrote to you that New England is waking up and among the recent acquisitions Boston included the Sheller "View of New York" and the Springfield Museum purchased O'Keeffe's "New-Mexican Land scape". Several other museums are interested and Mr. George Blumenthal gave me the surprise of my life when he selected an O'Keeffe pastel for the Metropolitan's collection.

By the way, Mikovsky has recently painted a perfectly grand land scape of Wisconsin. I should very much like to send you the photograph as I know you were interested in his work. His latest paintings have taken on a more complete quality and a richer texture. This landscape has a mellow mood that is particularly lovely. I should very much like to have you see it.

While the gallery is officially closed the latter part



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My dear Mr. Tannahill - I am glad to hear from you and hope you are well. I am sure you will find the enclosed of interest.

Mr. Robert Tannahill - 2 May 7, 1935

of June, I make one or two trips to town every week and hope that you will let me know when you are coming so that I can arrange to make my holiday coincide. It will be so nice to see you. Won't you let me know?

Sincerely yours,

Director

Edith Gregor Halpert  
Mrs.

May 8, 1935

Mr. Reginald Poland, Director  
Fine Arts Gallery  
Balboa Park  
San Diego, California

Dear Mr. Poland:

Mr. Zorach asked me to answer your letter.

"Affection" is in stone and is so heavy that it would involve quite a bit of expense for transportation. There is also the great risk of breakage.

Therefore, it is very advisable to concentrate on the aluminum figure, "Spirit of the Dance". Last year Mr. Zorach made a small figure steel and original "Spirit of the Dance" which he used such excitement throughout the country; then Mr. Hoxy decided, for some artist's reason, that it was improper. The figure was later reinstalled in the Los Angeles Center Music Hall and practically every paper in the country has referred to it as one of the greatest sculptures of our time. The small figure measures 2'2" in height and I am sending you a photograph. It is a particularly beautiful example of Zorach's work and while similar to the large original has some variations consistent with its reduced size. Zorach made this as a new model and did not have it pointed mechanically as is customary in most cases.

The price of it is only \$1500 for a museum and the insurance is \$1200. Will you please let me know your decision in the matter so corresponding arrangements can be made here.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

ARTHUR H. H. H.  
PRESIDENT BOARD OF TRUSTEES

MRS. MARY COOKE SWARTWOUT  
DIRECTOR

THE MONTCLAIR ART MUSEUM  
MONTCLAIR ART ASSOCIATION  
SOUTH MOUNTAIN AND BLOOMFIELD AVENUES  
TELEPHONE MONTCLAIR 2-2577

MONTCLAIR, N. J. May 8, 1935

Miss Marguerite Zorach  
123 West 10th. Street  
New York City

Dear Miss Zorach:

The Montclair Art Museum is organizing an exhibition of paintings to open on May 26th and we should be very glad to have you represented.

Our truckman will pick up the paintings on Monday, May 20th if they are in New York; otherwise they will have to come by express, collect, to the Museum.

All paintings will be covered by insurance in transit and while in the Museum. The exhibition closes on June 30th and the exhibits delivered back to New York on July 1st.

We are enclosing a blank for your convenience which we ask you to fill out and return to us as soon as possible so that we may know how many paintings to expect.

Trusting that you will be interested in sending something to the exhibition, I am,

Very sincerely yours,

*Mary Cooke Swartwout*  
per nk7

Director

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May 8, 1935

Mr. B. J. Brotman  
Kains Galleries  
12 East 49th Street  
New York, N. Y.

Dear Mr. Brotman:

I was very much shocked to receive your check for \$7.00 after what we considered a fairly successful sale.

First of all, in referring to the contract I find that a 10% commission was to have been charged on the Pascin Estate color #43 whereas you deducted 15%. Furthermore, the Pascin Estate and this gallery gave you no authority to make any bids and you were naturally under the impression during the evening that all the items had been definitely sold, as each picture went beyond our personal bids. There were several of us who were there to protect the prices, as I mentioned to Mr. Luyten originally. The Pascin Estate owners are most indignant and insist on payment in each case. As far as I was concerned, the paintings were actually sold as they went beyond my bid. The same is true with every other item with the exception of the two Coleman's which we actually bid in. I did not wish to let them go any lower. Therefore, I am returning the check to you and expect to have the adjustment made.

This gallery has cooperated with you on several occasions. We organized the Saklatwalla sale which was among the first modern groups and which helped to establish you in the modern field. The specific sale I am writing to you about depended largely on our cooperation in giving you the use of the two important names - Pascin Estate and Coleman Estate. We did everything to facilitate the work.

I repeat that I do not understand why the Kains gallery took it upon itself to bid in objects which we sent up definitely for sale and came in a group to protect the prices at our own discretion.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

C O P Y

May 8, 1935

President Franklin D. Roosevelt  
The White House  
Washington, D. C.

Dear Mr. President:

Since the PWAP program was inaugurated, all the artists who ordinarily have little interest in politics have developed a great enthusiasm for our present administration. The Government support is now playing a very great part in creating a greater national art. Private collectors have for many reasons, unrelated to art, withdrawn from the buying market and the artists look more and more toward Washington for their support.

During the latter part of April a one-man exhibition of portrait heads by Reuben Nakian was held at the Corcoran Gallery. Both the artist and I (we are his agents) were delighted that you and Mrs. Roosevelt visited this exhibition. The portraits are not the traditional type so well known in the Capital. The group of sculpture heads are justly called "The New Deal in Portraiture" and fit in completely with the present trend in the country and the new outlook for the American people. These portraits belong in Washington and should remain there as a permanent document of the American New Deal. If we might have your expression regarding this very fine sculpture, considered by many important critics the outstanding works in the field, I am sure we could interest some individual to purchase the entire group to present to whatever institution you designate.

May we have your support in creating a new direction in art? Reuben Nakian, long known as one of the great sculptors of the day, is in desperate straits because he chooses to be uncompromising in his work. It seems incompatible that an artist who is giving so much to the country should be in dire straits.

I am writing to you in the hope that you recognize his genius and will make it possible for us to place the heads in their proper setting.

Respectfully yours,

Director

Edith Greger Halpert  
nrc



May 9, 1935

Mr. Alfred Barr, Jr., Director  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Barr:

As I mentioned to you during our recent conversation, the Mexican show is a howling success artistically, but the sales prospects are not very bright. The "new Dealers" are good old modern senators after all.

Knowing that you were very much interested in Hakian's "Calf" which you saw on exhibition on one or two occasions, it occurred to me that you might find some public spirited person or group who will contribute this very fine sculpture to the museum. The price was \$1500 but at this moment when Hakian so desperately needs cash, I induced him to reduce it specially, in this particular case, to \$700. It is Georgia Pink Marble and is unique. There are no casts of it in any other material.

I hesitated to write to you but the need is so great that I hope you will bear with me. You may rest assured that I shall appreciate any effort you make in this connection. It is an outstanding piece of sculpture and the price certainly is ridiculously low for an original stone carving.

My best regards

Sincerely yours,

Director

Edith Gregor Halpert  
hrc



JULIA D. SOPHRONIA SNOW . GREENFIELD . MASSACHUSETTS

My dear Mrs. Harbert:

I am rejoiced to  
know the pictures  
reached you in good  
condition.

As much as I  
should like to make  
a concession in price  
on the lot to you -  
I named in the de-  
scribing figures on  
the various items which

are Jan. 1902 that at  
which I value them  
what other dealers in  
this vicinity who saw  
an opportunity of this  
sort of thing I am not  
up. I am not sure  
but some money  
to find the pieces to  
you at what I thought  
would be irresistible  
but figures.  
I am perfectly  
agreed to you best



ing the new bordered & faint-  
ed morning picture until  
the first of June. But if  
I do not look up that  
time, I would appreciate  
your turning it over at  
that season. My best  
comes to you.

Trusting that this arrange-  
ment is satisfactory. I am

Sincerely  
Julia D. D. D.

277 Federal St.  
Sep 9<sup>th</sup>  
1935



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY  
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

May 10 1955

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Dear Miss Halpert,

We should be glad to have you send us the "Spanish Landscape" by Preston Dickinson for the consideration of our committee, in addition to Marin's "Blue Sea, Crotch Island" and the two Karfiol water colors which we had already chosen. I hope that the price on the Marin will be somewhere within our reach.

Budworth will call for these pictures on  
May 17th.

Sincerely yours,

*Charles H. Sawyer*  
Curator

Miss Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

e-2 750

# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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May 10, 1935

Dear Mrs. Halpert:

Thank you for your letter  
about the Nakian marble. I will see what  
I can do.

Very sincerely yours,

*Barr*

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

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*Rains Galleries*  
*Rains Auction Rooms, Inc.*  
*Auctioneers and Appraisers*

*12 and 14 East 49<sup>th</sup> Street*  
*New York*

May 10th, 1935

Downtown Gallery  
115 West 15th Street  
New York City

Attention of Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

We have taken up the question of making adjustment on your account and in accordance with agreement made with the undersigned we are sending you herewith, in addition to our original payment of \$7.00, a check for \$45.00 in settlement of the account.


In doing so we wish to call to your attention our contract of March 1st endorsed by you wherein a charge of 15% commission is to be made for five Pascin water colors and drawings. Therefore, the original 15% that we charge you with must stand. While we did not charge you for the balance of the pictures that were not sold we must, however, charge you for the two Coleman paintings that you bought in.

Trusting that this settlement will be satisfactory, and assuring you of our every cooperation, we remain

Very truly yours,

RAINS GALLERIES

AD:LL

BY: *Albert Bueen* 



*Reverend*

THE WHITE HOUSE  
WASHINGTON

May 10, 1935.

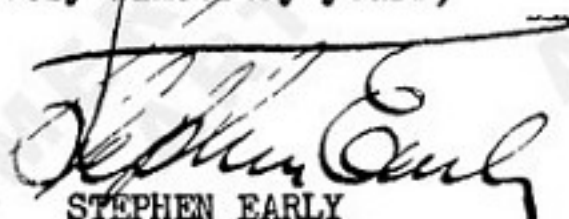
My dear Miss Halpert:

Your letter of May eighth, addressed to the President, has come to me for acknowledgment.

In reply, I am very sorry to advise that while holding his present Office, the President is prevented from commenting on the many portraits, paintings, manuscripts, etc. which come to his attention daily. It would be a physical impossibility to comply with all requests of this kind and to favor one would lead, no doubt, to charges of discrimination.

I am sure you will understand that despite the President's personal desire to assist Mr. Nakian, he cannot, in all fairness, make an exception to this long established policy.

Very sincerely yours,



STEPHEN EARLY  
Assistant Secretary to the  
President

Miss Edith Gregor Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

U

Kindly note  
May 8th  
6 Pounds - 12 ounces  
George David Thompson  
Senior  
May 10  
1935

Enclosed find check. Thanks for taking care of my many errands. Will write you in detail at the first opportunity. Sorry if there was any delay but the above notation should be sufficient excuse.

At any rate until you hear from me further be assured of my appreciation for your kindness - Thank Mrs. Brook for me - Say hello to the gang and don't except "Marie".

I'm planning a swell surprise for you this Fall - but like many of my 'swell' ideas - it may fail for lack of capital - so don't hold your breath. Hell to be poor.

Tell Stuart Davis he did "right smart" by himself in his composition "Analogical Emblem" in fact so well it he ever does another half so well I'm easy prey for a second, third or fourth purchaser.

Kindest Regards  
GD Thompson Sr.

May 11, 1935

Mr. A. E. Gallatin  
537 Park Avenue  
New York, N. Y.

Dear Mr. Gallatin:

Some time ago you mentioned your interest in the work of Stuart Davis.

Due to present conditions in the art buying field and also because the American scene is putting abstraction somewhat in the shade for the moment, Stuart Davis is having a difficult time financially.

It occurred to me therefore, to offer you a Davis at a real bargain price. As a matter of fact I can let you have a selection of his pictures at \$150.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



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All America  
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DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

NA26 15=SANDIEGO CALIF 933A MAY 13 1935  
MRS EDITH G HALPBERT, DOWN TOWN GALLERY=  
113 WEST 13 ST NEWYORK NY=

UNDERSTOOD ZORACH LONG ON WAY HERE EXPRESS SMALLER SPIRIT  
OF DANCE IMMEDIATELY ARRANGING SHOW NOW=

FINE ARTS GALLERY, 111P

*Telephone Your Telegrams to Postal Telegraph*

May 10, 1935

Miss Mary C. Swartwout, Director  
Montclair Art Museum  
S. Mountain & Bloomfield Avenues  
Montclair, N. J.

Dear Miss Swartwout:

The Marguerite Zorach and Ernest Pienne paintings  
will ready for your expressmen on Monday, May  
20th. Will you please have them called for here.

Our consignment list is enclosed.

Sincerely yours,

Secretary

nrc

# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7478

Cable Address: Modernart

## Trustees

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Mrs. Robert Woods Bliss  
Mrs. W. Murray Crane  
Frank Crowninshield  
The Lord Duveen of Millbank  
Raymond B. Foedick  
Philip Goodwin  
Mrs. Charles S. Payson  
Duncan Phillips  
Nelson A. Rockefeller  
Paul J. Sachs  
Mrs. John S. Sheppard  
Edward M. M. Warburg  
John Hay Whitney

**Director:**  
Alfred H. Barr, Jr.

**Executive Director:**  
Thomas Dabney Mabry, Jr.

May 16, 1935

Dear Mrs. Halpert:

Our Exhibition Committee

has decided against holding a Pop Hart memorial  
exhibition.

Yours with regret,



Mrs. Edith G. Halpert  
Downtown Gallery  
113 West 13 Street  
New York City

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1904-5

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#### Received at

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*Simpson*

1:35 PM

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER
12	4

MRS EDITH HALPERI

113 WEST 13 ST NYK

HAVE BEEN MOST CONFUSED ABOUT MY PLANS DUE TO MATTERS HERE  
STILL HOPE TO COME TO NEWYORK BUT CANNOT ARRIVE BEFORE  
MARCH TWENTY SIXTH VERY SWEET OF YOU TO WANT ME FOR  
DINNER I HOPE WE CAN MAKE THE ARRANGEMENTS WHEN I KNOW MY  
EXACT PLANS WILL WRITE YOU

MILDRED SIMPSON

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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1935 MAY 17 AM 11 30

R INVB385 20-NEWHAVEN CONN 17 1126A TELEGRAM

EDITH G HALPERT, DOWNTOWN GALLERY

113 WEST 13 ST NEWYORK NY

IF YOU CAN ACCEPT DEFERRED PAYMENT FOR LAURENT I CAN  
SIGN THE DOTTED LINE WOULD BE THRILLED TO OWN IT

MRS HOLCOMB YORK.

#### MINUTES IN TRANSIT

FULL-RATE DAY LETTER

T MAY 17 AM 11 31

WAT 9-1535  
WAT 9-1335  
36 MAY 136a  
MAILED

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.



May 17, 1935.

Dear Mrs. Halpert;

Dark Lady is glorious. Thank  
you so very much for letting me have her.

You are a pretty sweet person  
anyway.

Sincerely,

A handwritten signature in cursive script, appearing to read "Elaine". The signature is written in dark ink and is positioned below the word "Sincerely,".



210 PRINCE GEORGE STREET  
ANNAPOLIS, MARYLAND

May 19<sup>th</sup> 1935.

My Dear Mrs Halper

Just such a perfect + open. with my  
uncles Captain & Mrs Bunker Quarters on  
N. S. Naval Hospital Brooklyn & will take  
Harry Clay & Daniel Corne with me so that  
you can see them - the originals - will go  
to the Downtown Gallery some day - Should  
you be out of town any of those days will  
you telephone to Mrs Bunker - Phone Number  
Rt 5 - 2900 Ex - Naval Hospital Brooklyn  
I do not want to miss you -

Sincerely Georgia Harmony Keen

Mrs Bunker Longman Keen

Blanchette Rockefeller May 21st, 1935.

ONE BEEKMAN PLACE

My Dear Mrs Holbert,

I am writing in answer to your letter of May 17<sup>th</sup>, in which you mention having written to me on several occasions before this. I am distressed if you have tried to get in touch with me without success. I remember receiving only one letter from you about some paintings by Mr. Zinner.

As I was ill at the time I asked Mr. Rockefeller to answer it for me.

Perhaps, through some error, this answer never reached you.

Unfortunately, I have not been well this Spring and have had to give up almost all my activities. Therefore I have been unable to get to any exhibitions. However we are about to move to the country and shall have to wait until the fall before taking up the thought of pictures again.

With regrets that we must miss your closing exhibition,  
I am,

Very sincerely,  
Blanchette D. Rockefeller



May 22, 1935

Mrs. Lesley Sheaffer  
15 East 66th Street  
New York, N. Y.

Dear Mrs. Sheaffer:

It occurred to me that the enclosed snapshot would interest you. Mr. Saint-Gaudens in visiting the artists' studios to select his Carnegie International Show photographed each artist with his favorite picture. This was done some weeks ago and Mr. Saint-Gaudens sent me prints of all the photographs he took. Since the "Lincoln Monument, Union Square" is now in your collection, you may be interested in having this snapshot.

Mr. Saint-Gaudens saw the painting before you acquired it and is very eager to include it in the forthcoming exhibition in Pittsburgh. I am quoting from his letter: "I saw a painting in his studio. It was a night view of Union Square with a statue of Lincoln in it. I think this was the best one I found. He said he would be glad to send it to the exhibition and I certainly will be glad to have it."

Before answering Mr. Saint-Gaudens, I should like to know whether you care to lend this canvas by Fiene. If so Mr. Saint-Gaudens will write to you directly. If not I shall suggest a substitution.

A self-addressed envelope is enclosed for your convenience in replying. I hope that you and Mr. Sheaffer will pay us a visit soon. I am very happy that you own "Lincoln Monument" as I too feel it is the finest painting that Mr. Fiene has produced.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc  
enc.

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**CHARLES F. HEARTMAN**

ADVISOR TO COLLECTORS  
APPRAISER OF BOOKS AND MANUSCRIPTS  
AUCTIONS ARRANGED  
612 MIDDLESEX AVENUE  
METUCHEN, NEW JERSEY

TELEGRAM AND CABLE ADDRESS  
HEARTMAN, METUCHEN

TELEPHONE, METUCHEN 6-0338

May 24, 1935

Downtown Gallery Inc.  
113 West 13th St.  
New York City

Gentlemen:

Some time ago I consigned to you a collection of four primitive paintings of the Sherwood family by Vanderlyn. Together with these paintings was a book by Sherwood, brown cloth binding. The painting were returned to us but the book was not. Will you please look into this matter and send us the book as we need it in order to sell the paintings.

Very truly yours,

*Charles F. Heartman*

Charles F. Heartman

WILLIAM S. SCHWARTZ  
29 EAST OHIO STREET  
CHICAGO

May 24, 1935

My dear Mrs. Halpert:-

I am taking the liberty of sending you (express prepaid) my latest water colors.

I hope you will find them interesting enough to exhibit some time next season. You may also include some of my latest paintings of which I am to have my third large one man show at the Chicago Art Institute this summer.

Kindly let me hear from you at your earliest convenience as to your decision. Please hold water colors until you hear from me.

Thanking you for your kind interest, I am

Sincerely yours  
William S. Schwartz



**Wadsworth Atheneum  
Avery and Morgan Memorials**

Box 1409, Hartford, Connecticut

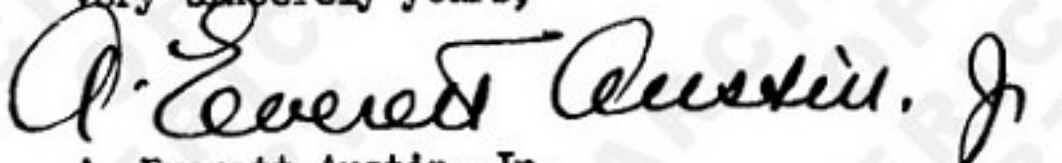
Telephone 7-6421

May 24, 1935

Dear Mrs. Halpert:

I am sorry to be so long delayed in letting you know about the Harnett. I have been ill in bed for about two weeks. I showed the picture to the Trustees and they seemed interested in it but not at that price. I wonder whether it would be possible for you to make a reduction in it.

Very sincerely yours,



A. Everett Austin, Jr.  
Director

Mrs. Edith Gregor Halpert  
Downtown Gallery  
113 West 13 Street  
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## McKEARINS ANTIQUES

HOOSICK FALLS  
NEW YORK  
TEL. HOOSICK FALLS 80

May 25, 1935.

Miss Edith Gregor Halpert  
c/o The Downtown Gallery,  
113 West 13th St., New York, N.Y.

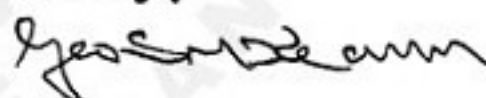
Dear Miss Halpert:

I have copy of your letter of May 22nd. to Miss Burchenal. Miss Burchenal called me up and I told her she might just as well return the five birth certificates belonging to me directly to me with the other items which I loaned her.

However, they are still there and if you think it possible you may have a sale for them I will be glad to have her send them to you.

GSMCK-H

Yours truly,



PAUL LAMB  
ATTORNEY AND COUNSELLOR AT LAW  
1780 UNION TRUST BUILDING  
CLEVELAND, OHIO

May 29, 1935.

Miss Edith Halpert,  
113 West 13th St.,  
New York City.

Dear Edith:

I have your letter and the pictures. We have purchased a new home and our residence address is 2555 Coventry Road, Shaker Heights, Ohio. Under these conditions I regret that I can not find any money to buy art at the present time.

I wish you could get to Cleveland because our pictures really look beautiful in the new house.

I am returning the photographs and would write more at length but am quite busy.

With best regards,

Sincerely yours,

*Paul*

PL:T



JERRY D. LEWIS

May 29th.

1935

My dear Mrs. Halpert:

I spoke with Colonel Ruppert again last week as per your suggestion, and he said that he was not yet interested in the statue. However, I will again communicate with the people in Baltimore who were interested in it last year, and if anything turns up I will get in touch with you.

I am going out of town for the week end so I will not be able to drop in and talk to you about the New Deal proposition, but I will surely call you in reference to that early next week.

With kindest personal regards,

I remain,

*Jerry D. Lewis*

440 WEST END AVENUE

May 29, 1935

Mr. William Clifford, Librarian  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Clifford:

Mr. Laurent has just turned over Miss Felton's letter to me. She asked for photographs of his sculpture, "Sophia belza".

We have three photographs, all taken from different angles, and I am sending you the entire group for your selection. When you decide on the view you prefer we shall try to have an 8 x 10 print made for you.

I am so sorry there has been so great a delay. Mr. Laurent inadvertently mislaid the letter and just came across it today.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

May 29, 1935

Mr. A. Everett Austin, Jr., Director  
Wadsworth Athenaeum  
Box 1409  
Hartford, Connecticut

Dear Mr. Austin:

Since the purchase of the painting, we have considered the matter very seriously and have decided to make a liberal reduction in the price of the Barnett.

In doing this in order to place one of our pictures in the Wadsworth Athenaeum Collection. We have always refrained from making price reductions as we invariably set the lowest figure on each object offered. To agree, in this case, I shall cut the price to \$200 for an immediate decision.

I am so sorry to hear that you have been ill and hope that you are completely recovered.

Sincerely yours,

Director

Leith Greger Halbert  
nrc



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY  
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

May 31 1935

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I am much pleased to be able to report that our Art Committee has decided to purchase the pastel - Spanish Landscape - by Preston Dickinson at the price quoted of \$550. Will you kindly send us a bill for this at your early convenience?

The Committee was also interested in acquiring "Blue Sea, Crotch Island" by John Marin, but was unable to consider it at the price quoted. I am authorized to make an offer of \$1000 for this picture. In purchasing the work of living artists, the Addison Gallery requests the privilege of exchanging the picture purchased for another example of the artist's work if this should seem desirable. Any difference in purchase price will, of course, be paid by the Addison Gallery. Will you please let me know if this will be satisfactory, and I will be glad to confirm this purchase also.

Since our conversation of several weeks ago in New York in regard to the rental of pictures, I have been requested by the Association of Museum directors to postpone any action in this regard until museums could act together as a group. As I had already committed myself to you and several other dealers in regard to the present exhibition, I am in a somewhat embarrassed position, and would appreciate it if you will give us the privilege of withdrawing our suggestion for this particular show.

Very sincerely yours,

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

*Charles H. Sawyer*  
Curator

Dictated by Mr. Sawyer  
and signed in his absence